

*Sets in Order*

THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

35¢ PER COPY

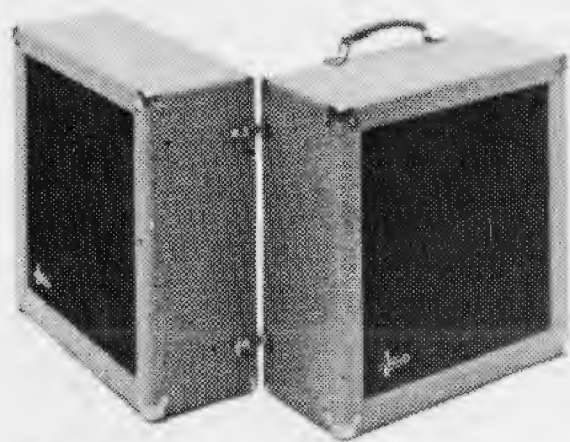
MAY, 1965

**SQUARE  
DANCE**  
**TONITE**  
BEN WITHERBY PLACE  
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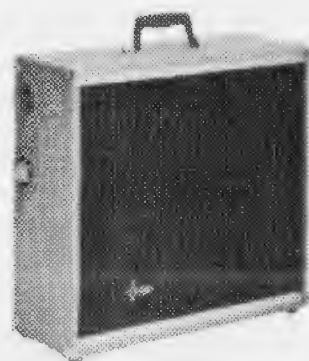
*Dillinger*



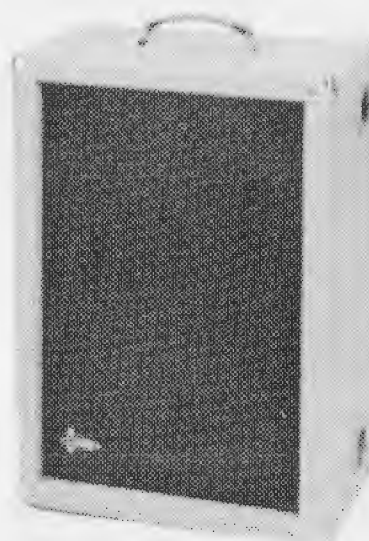
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you kindly for printing our summer dance schedule for last summer. In the three years that we've been conducting these dances, we had the largest total turnout last summer and we feel strongly that S.I.O. helped contribute to this...

Manny Amor  
Lakewood, N.J.

**Dance listings for summer 1965 are featured in this issue starting on page 12.—Editor**

Dear Editor:

Thank you so much for featuring Jack as Caller of the Month for February, 1965, in Sets in Order. This was one of the very nice things that has happened to us since we have been in square and round dancing — and quite an honor.

As you know we have been subscribers to Sets since 1952. We feel the magazine has grown in these years and is wonderful. It has also helped us to grow in our dancing. Wishing you continued success...

Ginny Carver  
Timonium, Md.

Dear Editor:

I want to thank you for the fine coverage given the Vietnam Square Dance Group in your January (1965) issue. The group was elated at the fact that they, being mostly Vietnamese, had been written up in a U.S. national publication. It did a lot to boost the morale of the club and I hope the news of renewed square dance activity in Vietnam is welcome to those in other parts of the world, particularly those who have worked with the Vietnam program in the past and are now living elsewhere.

There was one slight error in the article. We are certainly not complaining about it, altho' the Canal Zone group, also featured, may. The pictures at both the top and bottom of the page were of the Vietnam group so we  
(Please turn to page 42)

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# *Sets in Order* RECORDS

## LOOKING FOR EASY LEVEL ROUND DANCES?

*Here are two which fit that category*

### SLY OLD TWO-STEP

A smooth dance written by those two smoothies —  
Norm and Louise Pewsey of Altadena, California

### GONE TWO-STEP

Here's a "fun" dance by Byron and Lou Markle of  
Venice, Florida — their first!

**SIO 3151 SLY OLD TWO-STEP / GONE TWO-STEP**

### RECENT ROUNDS

**SIO 3150 KOKONUTS / BARBIE**

**SIO 3149 MOON OF MANAKOORA / DANCE-A-LONG**

**SIO 3146 CHANGE IN ME / TIN WHISTLE SERENADE**

### FLIPS

**SIO 154 RIDIN' DOWN THE CANYON**

Called By Johnny Le Clair

**SIO 150 COCOANUTS**

Called By T. Cavanagh

**SIO 149 MARY LOU**

Called By Earle Park

**SIO 151 PAY DAY**

Called By Bob Page

**SIO 102 GRAND SQUARE**

Called By Bob Osgood

**BAL 116 BLOOM IS ON THE SAGE** — By E. Gilmore

**JBL 5001 ROCKING THE POLKA** — By J. Lewis

### INSTRUMENTALS

**SIO 2146 GRAND MARCH / YAK TIME**

**SIO 2116 RUBBER DOLLY / CHOP STICKS**



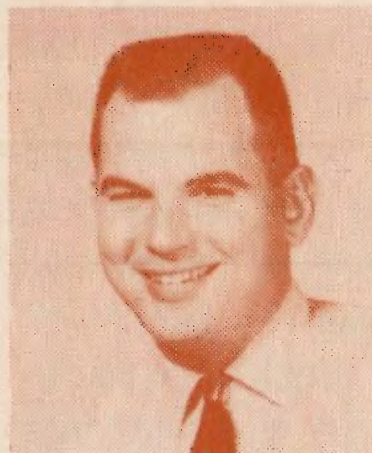
TOMMY CAVANAGH



ED GILMORE  
(on Balance)



LEE HELSEL



JACK JACKSON



A. KRONENBERGER



FRANK LANE



BOB PAGE



JOE LEWIS  
(on J-B-L)



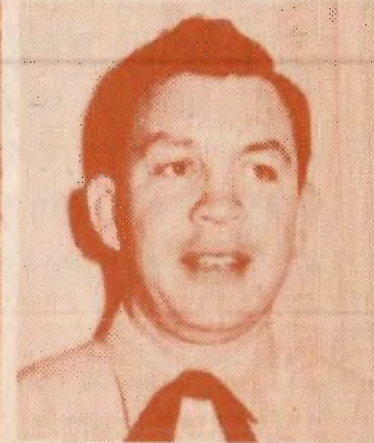
BOB OSGOOD



EARLE PARK

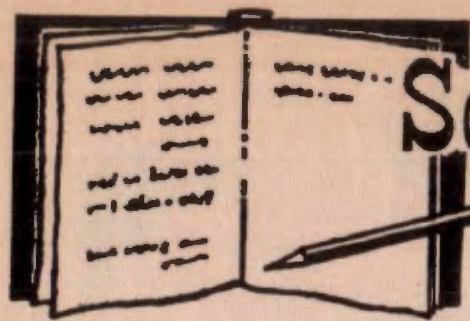


BOB RUFF



JOHNNY LE CLAIR





# Square Dance Date Book

- May 1—Green River Squarenaders 7th Birthday Fest., Monroe Jr. High Gym, Green River, Wyo.
- May 1—RCAF Trenton Maypole Dance  
Trenton, Ont., Canada
- May 1—16th Ann. Ak-Sar-Ben S/D Festival  
Ak-Sar-Ben Coliseum, Omaha, Nebr.
- May 1-2—Round Dance Rally  
Hayloft, Portland, Ore.
- May 2—Flying Square 1st Annual Jamboree  
Chanute AFB, Illinois
- May 2—RDTC 1st Butterfly Ball  
Area of Baltimore, Md.
- May 2—10th Western N.Y. Callers Assn.  
Square-O-Rama, Parkway Inn., Niagara Falls, N.Y.
- May 2—Teen Association Spring Dance  
McDonald's Barn, North Hollywood, Calif.
- May 2—May-Day Special  
Sligo Jr. H.S., Silver Spring, Md.
- May 6-8—4th Toronto International S/D Convention, Royal York Hotel, Toronto, Ont., Canada
- May 7-9—Buckeye State Convention  
Cleveland, Ohio
- May 7-9—18th Silver State Square Dance Fest.  
Convention Hall, Reno, Nevada
- May 8—25th Lincoln Council S/D Festival  
Pershing Municipal Audit., Lincoln, Nebr.
- May 8—So. Dakota Federation State Festival  
Arena, Watertown, South Dakota
- May 8—Calgary & Dist S/D Assn. Jamboree  
Calgary, Alberta, Canada
- May 11—Guest Caller Dance  
North Park Coll., Brantford, Ont., Canada
- May 13—CKSDA Guest Caller Dance  
City Hall, Ellsworth, Kans.
- May 14-15—18th New Mexico S/D Assn. State Festival, Valley H.S., Albuquerque, N.M.
- May 14-15—Tartan Twirlers Jamboree  
Dartmouth, Nova Scotia, Canada
- May 14-16—15th Annual Square Dance Fest.  
Sentinel H.S., Missoula, Mont.
- May 15—Chilliwack Spring Round Up  
Agric. Hall, Chilliwack, B.C., Canada
- May 15—Manitoba S/D Fed. (East.) Spring Jamboree, Notre Dame Audit., St. Boniface, Man., Canada.

(More on page 66)

## Sets in Order

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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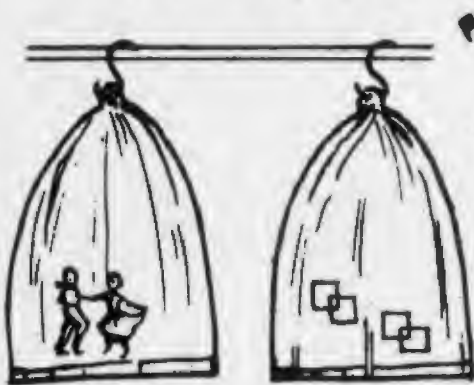
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## SINGING CALLS

### SHINE — Lore 1078

Key: C

Tempo: 127

Range: High HC

Caller: Johnny Creel

Low LD

Music: Western 2/4 — Banjo, Accordion, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — swing partner — ladies promenade — do sa do partner — allemande — weave — promenade. (Figure) Heads promenade halfway — in middle right and left thru — star thru — square thru 3/4 — allemande — do sa do — corner swing — allemande — promenade.

Comment: An old standard tune and adequate music. Dance patterns are conventional. Word meter needs some adjustment. Callers with good showmanship can put this one over.

Rating: ☆☆

### MY GRANDFATHER'S CLOCK — MacGregor 1067

Key: F

Tempo: 126

Range: High HC

Caller: Joel Pepper

Low LC

Music: Standard 2/4 — Accordion, Guitar, Bass, Piano, Drums, Celeste, Banjo

Synopsis: (Break) Four ladies chain — roll away — circle — roll away — swing next — allemande — weave — do sa do — swing — promenade — swing. (Figure) Four ladies chain 3/4 — heads half square thru — swing thru with outside two — spin the top — right and left thru — cross trail — swing corner — allemande — promenade — swing.

Comment: A novelty tune and excellent music although a slight increase in tempo may be preferred. The figure is very close timed and contemporary. Meter is good.

Rating: ☆☆☆  
(Reviews continued on page 56)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

## HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.





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If you want a sound system with all the latest improvements and features you'll be especially excited about the 100V. It has an *Automatic Override Compensator*... a device that changes

music volume for you automatically! When you speak into the mike the music lowers instantly, so everyone can hear you easily... and when you're through talking, the music comes back up automatically. Some people say it's like having an invisible engineer working for you, but Califone would rather you try it, and name it what you like.

By now if you're a little bit excited, drop Califone a note and they'll tell you how you can get this excitement working for you soon.

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## ASILOMAR



**1965  
SUMMER  
ASILOMAR  
JULY 25-30**



### For those whose hobby is Square Dancing!

A special application form is available for Ed Gilmore's Asilomar Callers Course. Something new has been added. For years, Sets in Order has been asked to conduct special leadership courses for square dancers interested in directing their club and association activities. This year members of Sets in Order Asilomar staff will conduct a daily one and a half hour seminar open to any of those attending the session. Here discussions pertain to the future square dancers leadership will be held. No special registration is necessary.

**Round dancing at Asilomar**  
"Something for everyone" is the aim of those responsible for the round dance portion of the program. You'll find waltzes and two-steps, something old and something new, with an emphasis placed on "how to do" just as much as on "what to do." Many dancers in the past have developed skills at Asilomar round dance workshops which have lasted them for many years of enjoyable club round dancing.

**For the children, too**  
Expert recreation leaders conduct regular programs for the children at Asilomar. Youths from the age of five years up, attending with their parents, are provided with trips, games, crafts and special entertainments so that mother and dad may enjoy their dancing time at Asilomar. Truly, Asilomar is the ideal vacation for the family.

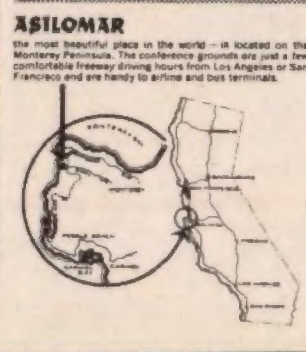
club with its balance of round dances, all things that make square dancing an contemporary square dance picture. A endeavor, through Asilomar, to per- sures of this activity in reproducing an tion over a five-day period.

Leaders from all parts of the world serve ing and calling staff at Asilomar. Workshops movement of your dancing ability which will knowledge of the activity are held in the day- am. Each evening different staff member callers you on your toes as you dance and relax to some of the finest calling.

meals are strictly out of this world. Especially chef- red delicacies are designed to tempt the appetite of asilomar square dancers. Asilomar has long been noted its excellent cuisine, and from breakfast until after ry snacks, you will be impressed with the wonderful and prepared for you.

Every phase of the Asilomar program is planned in detail beforehand. You'll never find a more smooth- running square dance experience.

A special for callers, Ed Gilmore, perhaps the world's foremost coach of square dance callers and teachers, will present a special callers course during this Asilomar week. Registration for this course is handled separately and only a limited number of registrants will be accepted in order that individual help can be given to those participating.



Have you sent for your official application for your journey to the world of square dancing fun?

Check the center of last month's issue of Sets in Order or send for your special brochure containing all information on the dream vacation for the square dance family. Arnie Kronenberger . . . Bob Van Antwerp . . . perfect sound . . . smooth floors . . . Ed Gilmore . . . wide range of accommodations . . . Don and Marie Armstrong . . . Workshops . . . round dancing with Kay and Forrest Richards . . . Bob and Becky Osgood . . . a special daily leadership course for club—federation—association leaders . . . cool, comfortable dancing climate . . . special program for the children . . . personal badges . . . notebooks . . . after parties . . . finest food in all the world . . . etc. and etc.

Don't delay. Mail in your application today. (For information, write) Sets in Order, 462 No. Robertson Blvd., Los Angeles, California 90048.





# AS I SEE IT

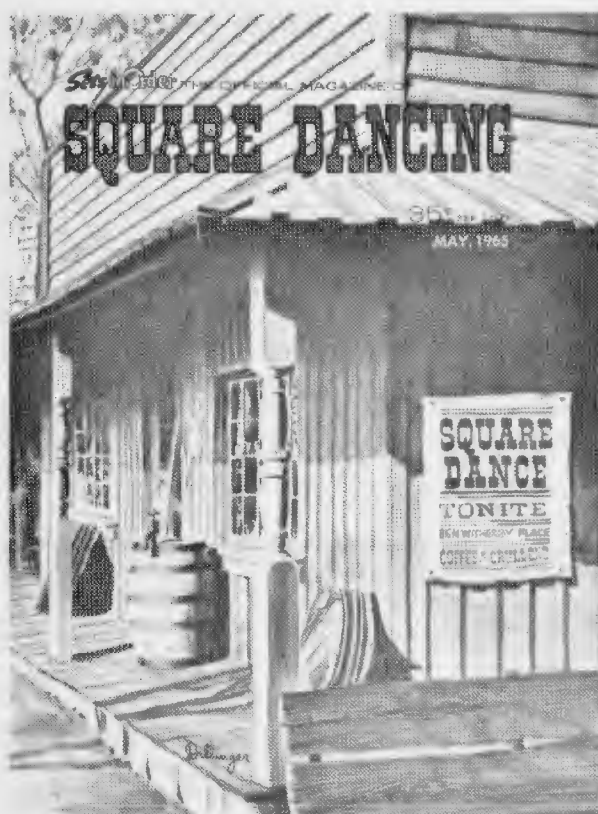
bob osgood

May 1965

**N**OSTALGIA! Wouldn't it be a shame if we didn't have a streak of sentimentality connected to us somewhere? So frequently, when we look out through a hall of square dancers, we think back to once familiar faces and places and let ourselves get carried away with the dreams of past square dance experiences that meant so much in years gone by.

In some of today's modern air-conditioned, perfectly sound-proofed halls and with our compact, portable electronic miracles of public address systems, we almost forget that there once was a time when square dancing was not quite the smooth, polished activity that it has developed into today.

The hall we're dancing in tonight, for example, bears little resemblance to *The Berger's Corn Crib*, a fond nickname for the weathered barnlike structure where we danced in 1941 and 1942. The old Boy Scout Hut, just up the street from Sets in Order where we started dancing in 1943 and 1944, and where we eventually held our first classes in 1947, still stands. To this day it has the old lump in the floor caused by swelling boards after a heavy rain, and the acoustics are probably just as poor as they ever were. But that was "home"



This feeling of the past captured by Sets in Order artist Dillinger is undoubtedly still kept alive in parts of the world of square dancing.

for us when we used to introduce square dancing to the servicemen during World War II.

However, the recollections of the fun, of carting out the old 10" records, and the seven pieces of public address system, still stay with us. And we are reminded of these, and other halls where we used to dance, by Charlie Dillinger's cover this month. Chances are, there are many of you who remember times and places where square dancing never got much beyond the Texas star stage but where the atmosphere of the old hall and the high level of square dance friendships were the greatest. That feeling seems to be painted into our cover — and we're rather pleased with it.

## Things to Come

**I**N THE PAST FEW ISSUES of Sets in Order we've been letting off steam in these columns on various projects and schemes which, if they all came to a head simultaneously, could cause the greatest run to square dancing we've yet experienced. Perhaps this is a good time to take a careful look at each one of the headings and see where the projects stand as of this fifth month of 1965.

*The commemorative stamp program.* Thanks to the renewed effort of the folks from the Dallas convention, we are probably closer to getting a square dance commemorative stamp than at any time in the past. Though it's impossible to find out for sure, there must be at least a quarter of a million signatures in petitions and letters in the hands of Postmaster Gronouski at the present time. In order to successfully compete for one of the fifteen commemoratives to be issued by the United States in any given year, at least eighteen months of concerted planning must be undergone. Apparently, the stamp will not be a reality this year but all the efforts of the many individuals and groups throughout the country have helped to bring square dancing to the notice of our Post Office Department. All the signatures, petitions



and letters are on file with the Postmaster General and will be kept in the square dance file indefinitely and as long as people continue to request such a stamp. We have every reason to believe that the stamp will one day—perhaps in 1966—be a reality. So don't stop now. Start sending personal letters to the Postmaster General and also use your influence with local, State and National Government representatives to have them lend their support. That is apparently what it will take.

*Official proclamation of square dance weeks.* A growing interest to have a National Square Dance Week has prompted a number of individuals and associations to encourage their senators and representatives to request such a bill. The week of September 19 through 25, 1965, seems to be the time aimed for. If you are interested, write directly to the President and encourage your representatives in Washington to do the same. There are a number of indications that governors of various states will make similar proclamations, utilizing the same dates.

*Callers training.* The very successful University Leadership Conference for Square Dance Callers held at UCLA last summer is being stepped up with two university conferences this summer. The purpose of these conferences is not to teach dancing or calling but to put the emphasis on leadership development and teacher training. Encourage your caller to attend either of these two sessions. For full information, see page 19 of this issue.

*1965 recruiting poster.* A multi-colored, handsome square dance recruiting notice with ample space to fill in local date, will soon be off the artist's drawing board. Use of thousands of copies of this special eye-catcher will undoubtedly help with the coming fall recruiting drive. More information soon.

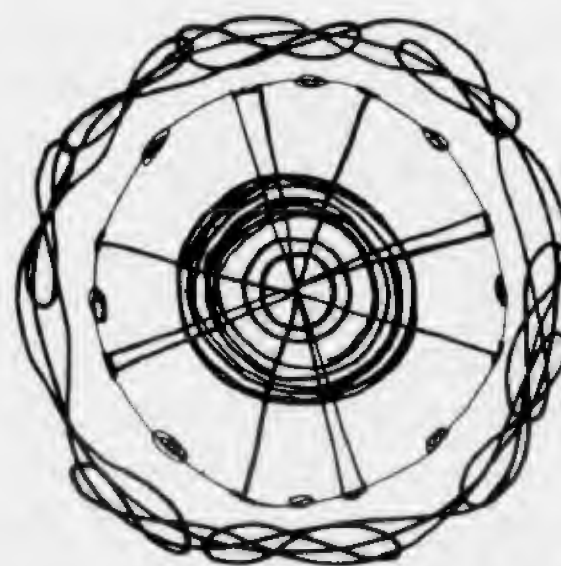
*Basic Movements revision.* The next issue of Sets in Order will include the 1965 twenty-four page illustrated list of basic movements. In addition to the usual groupings that Sets in Order has adopted in the past, there will be a suggested "order of teaching" for those interested in using these movements in sequence. The book is designed as an aid for class work for the coming 1965 fall teaching season.

*The National Convention.* Next month sees the fourteenth running of the Annual National Square Dance Convention. This time Dallas is

the hosting city. Next year the 15th will be held June 16, 17 and 18 in Indianapolis, Indiana. Bids from Pennsylvania and possibly Nebraska and Washington will probably be among those presented for consideration as the 1967 convention site. It is still hoped that eventually, perhaps within the next year or so, a regular convention date will be approved for all subsequent conventions.

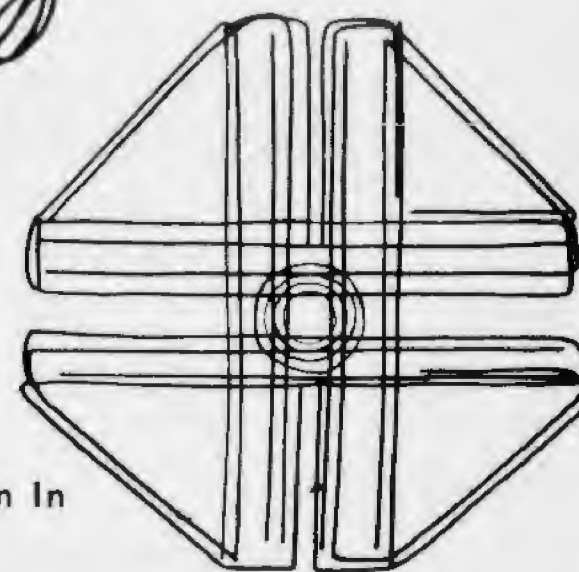
## Square Dance Doodles

A NUMBER OF YEARS AGO we were quite intrigued with the project of the Lloyd Shaw Fellowship and its square dance doodling. These doodles consisted of tracing the steps a dancer would take through different square dance figures. The end result was quite interesting and after running a few samples in one of our issues we received quite a few doodles from all parts of the country.



Texas Star with  
Daisy Chain

Square dance  
doodles as  
produced by  
members of the  
Lloyd Shaw  
Fellowship.

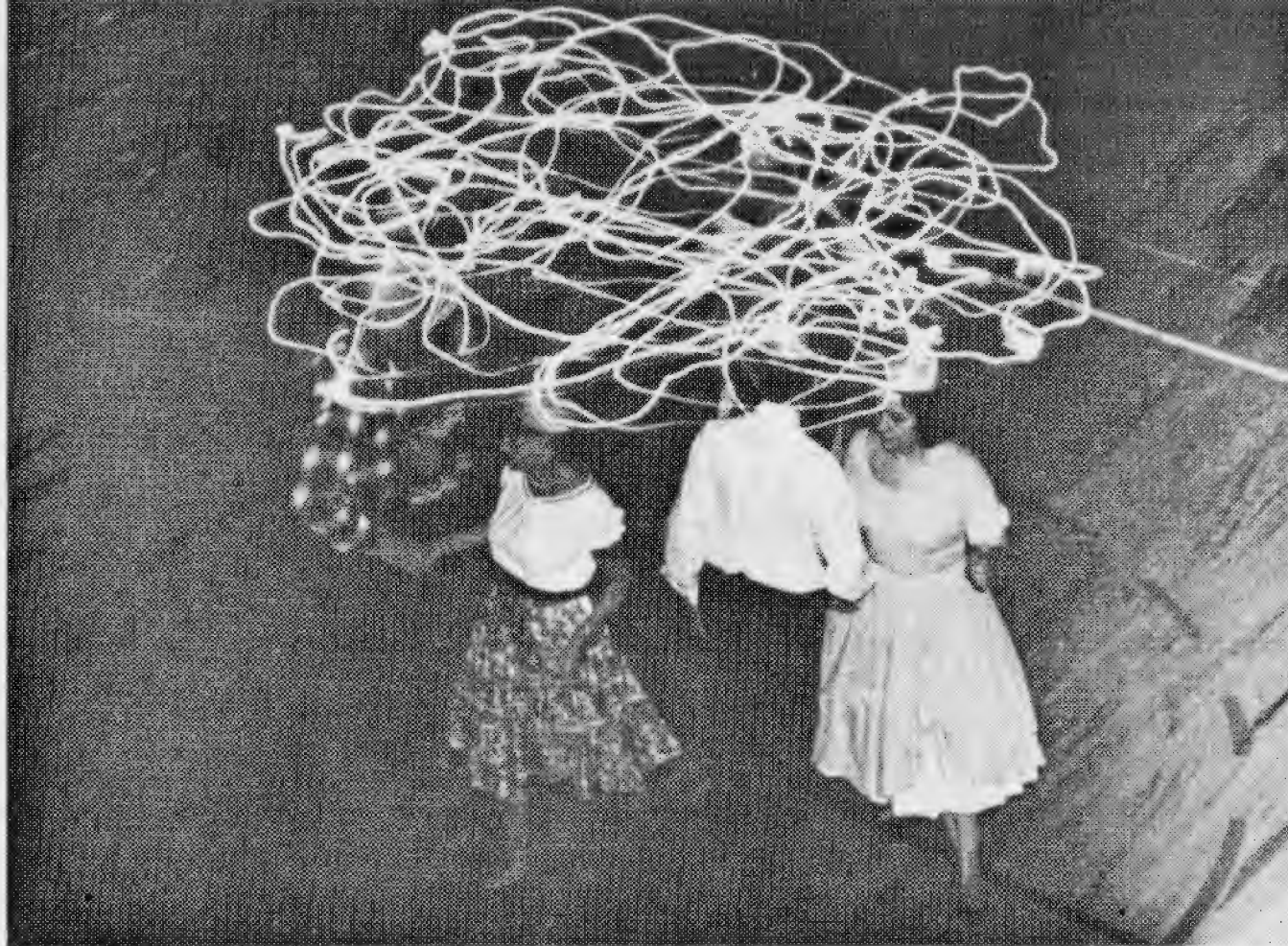


Ends Turn In

Recently, Jerry Helt, experimenting with a square of dancers, supplied each with a beanie equipped with flashlight batteries and globe. Turning out the lights in the hall and opening the shutter of the camera, the photographer followed the dancers through a series of allemande lefts, right and left grands, etc., to come up with rather unique results.

Incidentally, Jerry along with Johnny Davis has completed a rather unique television series sponsored by Southwestern Ohio Square Dancers Association. We understand that the interest created by this series, which lasted





"Live Doodles." In some square dance research held recently, photographer Harris Winne took a time exposure of this square of dancers. Each dancer was equipped with a beanie fitted out with a small covered flashlight bulb so that in the process of dancing, the rather ethereal pattern seemed to be traced cloudlike above the dancers.

over a dozen weeks, was indeed enthusiastic and plans are now under way for additional programs. The series was done on tape and is available to various groups. For information, contact director Robert Gerding, 2222 Chickasaw Street, Cincinnati, Ohio 45219.

The subject of television brings up the great possibilities opened by educational TV channels. Where certain limitations existed for regular commercial TV square dance programs, a great portion of this problem seems to have disappeared with the introduction of the educational channels. Re-runs of the Helt-Davis shows or original shows of your own are definite possibilities in the various local areas. Sets in Order will attempt to keep you up to date with any new TV square dance programming as it occurs.

### *This and That*

- If anyone ever asks you what is the busiest time of the square dance year, you might point out to them the square dance calendar in this month's and last month's issues of Sets in Order. Never have there been a greater number of listings of "big" square dance events than right at the present time.

- One of the free services of Sets in Order is the quarterly preparation of a Traveling Callers List. If you'd like the names, addresses and tentative schedules of some of the fine callers in the field, simply send us a stamped self-addressed envelope and we will be happy to send you our most recent list. Just address your letter to "Traveling Callers List," 462

North Robertson Blvd., Los Angeles, California 90048.

### *Don't let 'em go!*

**A**T THE BEGINNING of the summer many clubs, associations and federations held elections and entrusted new boards of officers with the reins of square dance government for the coming year. Simultaneously, hundreds of dedicated men and women relinquished their gavels of authority and quietly melted back into the woodwork, having faithfully discharged their duties. And now, with their term completed, they retired — as it were — from the director's chair.

For years we have decried the wanton waste of our great potential of leadership — our past officers. If possible, we'd like to encourage every group to give careful consideration to developing some active spot for all past leaders. Continuity of planning a progressively improving square dance activity is dependent upon our foresight in keeping this leadership. As one of our dancer friends once told us: "We've been president for a year, and now that we're just beginning to warm up to the job and get our bearings — we're retired."

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#### LOUISE REEDER

One of our very dear friends and a member of Beverly Hillbillies since its inception more than fifteen years ago, Louise Reeder, passed away at her home March 11, 1965. Louise's dedication to the friendly spirit of square dancing, her participation in the many activities of the various clubs she belonged to, and her enthusiasm for living will be long remembered by her many friends. Our sympathies go to Ross Reeder, a member of our Sets in Order staff.

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# SUMMER SQUARES



**S**UMMER DANCING. And some 'r' not. Which punfully introduces the subject on these pages — where is square dancing available in the summer time? What happens, anyway, to square dancing in those climes where the regular clubs fold seasonally on account of the hot weather? Most of the time, it seems, the groups do try to meet for some kind of social activity — picnics, swim-parties and the like and, if facilities are available, square dancing is often included.

Other times the dancing simply ceases to exist as an entity during the summer months and is resumed in the fall with “kick-off” parties, beginner classes, “refresher” dances, etc. Most square dancers, while traveling, like to include at least one visit to a square dance in their itinerary. Sets in Order receives innumerable inquiries asking “Where can I dance in — — ?”

Between the regular dancing which *does* continue thruout the summer in certain sections, the special festivals, the National Convention, the summer square dance institutes and resort square dancing such as that at lovely Grosvenor Inn, Estes Park, Colo., there is actually quite a lot of dance activity during the summer months.

To make the fun easier to find we are listing here dance schedules received from around the country. (AC) refers to air conditioned hall.

## California

*Palm Springs.* Circle-O Club, Pavilion, Sunrise and Ramon. (AC) Every Thurs. 8 P.M. June, July, August, September.

*Palm Springs.* “Highwire Dance” Free. Mt. Station of Palm Springs Aerial Tramway. Every second Sunday, 3 P.M. Contact Harrison, 67-110 Santa Barbara Dr., Palm Springs, Calif.

## Colorado

*Colorado Springs.* Open Square Dance, Broadmoor Hotel. Mondays, 8:30 P.M. Outside on terrace.

*Manitou Springs.* Open Square Dance, Soda Springs Park. Tuesdays, 8:30 P.M. Outside, covered. July and August.

*Colorado Springs.* Open Square Dance. Aca-cia Park, Nevada & Platte Aves. Wednesdays, 8:30 P.M. Outside. June, July, August.

*Black Forest.* Pine Cone Promenaders, Community Center. 1st & 3rd Thursdays, 8 P.M. Inside.

*Colorado Springs.* Waggin Wheelers, Carriage Stop, 27th & Robinson. 1st & 3rd Fridays, 8:30 P.M. Inside.

*Colorado Springs.* Trail Winders, Carriage

Stop. 2nd & 4th Fridays, 8:30 P.M. Inside.

*Green Mountain Falls.* Open Square Dance, Community Bldg. Saturdays, 8 P.M. Inside. July and August.

*Colorado Springs.* Saturday Night Workshop, Carriage Stop. 1st & 3rd Saturdays, 8 P.M. Inside.

*Colorado Springs.* Pikes Peak Promenaders (teen age), Carpenters Hall, 9 E. Costilla. 2nd and 4th Saturdays, 7 P.M. Inside. Contact on listed Colorado dances; Norm Chichester, 2816 N. Chestnut, Colorado Springs, Colo. Tel: 635-7455. Program is subject to change.

## D.C. Area

*Arlington, Va.* Mt. Olivet Methodist Church, 15th & Glebe Rd. “Parade of Stars,” every Thursday, June 10 thru August 26.

*Braddock Heights, Md.* Braddock Heights Amusement Park. Saturdays, June 26, July 10, August 14.

*Fort Meade, Md.* Meade Twirlers, Service Club #1. Mondays, June 21, July 19, Aug. 16.

*Fort Meade, Md.* Callers Seminar. Tuesdays, June 22 & 29, July 6 & 13.

Contact for D.C. dances: Deck, 6421 N.



Washington Blvd., Arlington 5, Va. Tel: JE 4-1139.

### **Idaho**

*Idaho Falls.* Promenader Club, Eagles Hall, 297 Broadway. Every Friday, 8:30 P.M. Contact: Clement, 760 Garfield St., Idaho Falls.

### **Illinois**

*Chicago.* Lawson Grand Squares, 19th Fl. Roof Garden, Lawson YMCA, 30 W. Chicago Ave. Every Wednesday. Contact: Horak, Tel: PA 5-9208.

### **Indiana**

*Auburn.* Guys & Gals, Sonny's Acre, 500 W. 15th St. 2nd & 4th Sundays, June, July, August, 7:30 P.M. Contact: Greenfield, Tel: 925-2958.

### **Iowa**

*Algona.* Algona Promenaders, VFW Hall, 414 E. State. 2nd & 4th Saturdays. Contact: Hackbarth, Tel: 295-5036.

### **Kansas**

*Salina.* Tri-Valley Swingers, I.O.O.F. Hall, 411 E. Walnut, June 4, Basket Supper Square Dance. June 19, July 24, Aug. 21, East Shore, Lake Kanapolis. Aug. 6, American Legion Hall, 142 So. 7th. (AC) 8 P.M. Contact: Grandstaff, 2423 Simmons, Salina, Kansas.

### **Massachusetts**

*Willimansett.* Grand Squares, American Legion Hall, Chicopee St. (AC) 2nd & 4th Fridays. Contact: Boutin, Tel: LY 2-1182.

*Sterling.* Sargents Dance Schedule, Fords Road, Sterling Springs, Mass. Every Saturday, 8:30 P.M. June, July, Aug. Sept. Contact: Sargent, RFD, Lancaster, Mass.

### **Michigan**

*Muskegon.* Pairs 'n' Squares, Laketon Jr. Hi. June 12, 8:30 P.M.

*Holt.* Sam Sing-A-Longs, VFW Hall. August 7 & 21, 8 P.M. Contact: Mitchell, 4109 Wainwright, Lansing, Mich.

*Pleasant Lake.* Summer Dance Finale, Pavilion. Sept. 2, 8 P.M. Contact: Abbott, 320 S. Clinton, Stockbridge, Mich.

### **New Jersey**

*Egg Harbor.* Haylofters, South Egg Harbor Fire Hall; June 5, 26; Sept. 4, 25.

*Ocean City.* Ocean City Convention Hall; July 3, July 31. Ocean City Youth Center, July 17. Contact for above N.J. listings: Hickman, Tel. 641-7092.

*Lakewood.* Lakewood Swim & Racquet Club. Every Friday, July and August. Contact: Amor, Tel: 363-2713.

### **New York**

*Hemstead, L.I.* Stardusters, Cooky's Restaurant (AC), 105 Fulton Ave. Every Friday, July and August. Contact: Ross, Tel: 516-MO 6-8260.

*Long Island.* Long Island Square Dancers Federation dances. For information, Simenowitz, Tel: 516-CA 1-7625.

*Manitou Beach.* (10 miles north of Rochester). Boots 'n' Slippers Club. Saturdays, June 12, 26; July 17, 31; August 14, 28. Contact: Miller, Tel: EX 2-8542.

### **Tennessee**

*Knoxville.* Western Squares and Rounds, Jessamine St. Square Dance Center, 614 Jessamine St. Tuesdays and Saturdays, 8 P.M. Free.

Roundelays, Jessamine St. Square Dance Center. Every Friday, 8 P.M. Free. Contact: Newton, Tel: 525-0169.

### **Washington**

*Olympia.* Lacey Daisys, Lac-A-Do Hall, 515 E. Bell Rd. Squares every 1st Saturday.

*Olympia.* Round-A-Bouts, Lac-A-Do Hall. Rounds, 2nd & 4th Tuesdays. Contact: Feeney, Rt. 2, Box 264-A, Olympia, Wash.

*Seattle.* Summer Squares. Aqua Barn, 1230½ Westlake Ave., No. Every Wednesday, 8 P.M. Contact: Price, Tel: WE 7-0451.

*Tacoma.* Swingin' Singles, Square Acres, 1755 S. 108th. 2nd & 4th Fri., June: 4th Friday only July and August, 8:30 P.M. Potluck. Contact: Struckness, 711-5th St., N.E. Puyallup, Wash.

### **Wisconsin**

*Spooner.* Open Dances, Experimental Station. 1st & 3rd Saturdays. Contact Wm. Campbell, Jr.

*Webster.* Open Dances, Webster Recreation Hall, 2nd & 4th Sundays. Contact Elmer Keppen.

### **Ontario, Canada**

*Collingwood.* Summer Dances, The Hayloft, 700 Ste. Marie St. Every Wednesday. Contact: Hay, address above.

*Kitchener.* Beaux & Belles, Victoria Park Pavilion. June 12, 26; July 10, 24; Aug. 24, 28. Contact: Weber, 201 Lourdes Ave., Waterloo, Ont.

*Peterborough.* Peterboro Squares, Rock Haven Motel (AC), Highway 28. Every Saturday, June 26-Sept. 4, 9 P.M. Contact: Cargill, Tel: 745-0937.



# WHAT SQUARE DANCING MEANS TO ME

*By Melton Luttrell — Fort Worth, Texas*

**I**F I WERE TO TRY to put down all of my thoughts as to what square dancing means to me I'm sure that I would run out of paper and typewriter ribbon. Maybe I can summarize a few things but how can I find words to describe them?

How can one describe the gratification of having called a satisfactory program at a Festival and having seen the happiness in the faces of the dancers; or heard the laughter of voices coming from the floor; or seen the warmth of a greeting between old friends meeting for the first time since last year's Festival?

How could one put down in words the feeling one receives from the parting handshakes at the end of a club dance; or that pat on the back from the club president; or the "well done" phrases from the members; or the "you goofed" taunts from the close friends and friendly kibitzers?

How about the complete relaxation one experiences during the late snack after the dance and the satisfaction that is felt in believing that the dancers were left happy and eager for the next club dance night?

How about the night I finally managed to make it all the way thru a difficult round, without cues, and lead my taw thru instead of her leading me?

Could I ever tell completely the pleasure of a week-end camp or week-long square dance vacation where one discovers new friends, renews old friendships and remembers old acquaintances? What about the after-parties with the fun and laughter when one first discovers that he is quite a ham? How nice to know that these square dance friends also shoot a pretty mean game of golf; or wield a fair fishing rod; or ski with the best and just can't be beat on a shuffle-board court.

## **Tremendous Feeling**

How can you describe the lump in your throat when 176 people (square dancers) just drop in one afternoon for a House Warming, bringing along a roll of toilet tissue with enough dollars taped to it to buy the den furniture?

These, and thousands more such memories, have rewarded me beyond my dreams; and all for being, more than anything else, a square dancer.

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## CLUB CALLER

*From Mike and Monitor of NCASDLA — Washington, D.C.*

Who's to blame when the floor is bad  
Or the movement's one that we haven't had?

*You are.*

Who's to blame when the crowd is too small  
Or we've too many dancers to fit in the hall?

*You are.*

Who's at fault when the sound is poor  
Or we've danced that figure too much before?

*You are.*

Who's the goat when our membership's low,  
When our classes are empty, our growth is too slow?

*You are.*

Who's to blame when the hall is too hot,  
When the pace is fast but the floor is not?

*You are.*

But on the other hand —

Who's to blame when the dancing is tops,  
When we keep right on going and pull all the stops,

When we laugh and shout and clap for some more,

When we've never had such an evening before?

**YOU ARE!**



# THE DANCER'S *Sets in Order* WALKTHRU

## SALUTING THE OFFICE OF TREASURER

WITH THAT APRIL 15TH DATE so recently behind us, we're all too familiar with the man who wears the hat of Treasurer. Happily, though, the particular man featured in this column wears the hat in various square dance clubs.

Reading through several dozen club constitutions from as many different states, the job requirements for the Treasurer seem to be basically the same. A sample paragraph listing his duties might read: "The Treasurer shall be custodian of all funds, shall collect all dues and monies, shall pay all bills, shall prepare a general report for each business meeting and an annual or semi-annual detailed financial statement (or one at the close of his term of office), shall sign all checks with a counter-signature by the president or secretary." In other words, his primary concern within the square dance group is being a Finance Officer, and handling all monies whether coming in or going out.

To accomplish this satisfactorily, any individual undertaking the assignment should be able to maintain legible account records, no matter how simple they might be. And we might add that it is doubtful whether the framework of a square dance club would ever require too complicated a balance sheet.

Some clubs do assign additional duties to their Treasurer and these include the following: In one instance the Treasurer is expected to prepare a budget for the ensuing year and (hopefully) maintain it. Another situation finds the Treasurer signing all membership cards. This probably results from his knowing just who is a bona fide, paid-up member and to when. In line with this, many Treasurers are responsible for notifying any member should he become delinquent in his dues. And various clubs have the Treasurer keep the attendance record at dances.

One rather unusual and interesting feature of an individual club is an "Emergency Fund" maintained by the Treasurer. Although the actual amount is decided upon by the entire Executive Board, it is the Treasurer who follows through. A set amount of money drawn from the yearly dues of active members is channeled into the Emergency Fund. This Fund is used "for special occasions, emergency payment of club debts, sending of considerations to sick members and other items the active members feel and vote necessary." If needed, the Treasurer can replenish the Emergency Fund from time to time and any unused monies remaining in the Fund at the end of each fiscal year automatically revert to the general club treasury.

**Our Association Profile for this month moves from the statewide organization to the more localized operation. The Denver Area Square Dance Council has been a going concern for over ten years and has doubled its size during that period.**

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## ASSOCIATION PROFILE #3

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**NAME:** Denver Area Square Dance Council  
**GEOGRAPHICAL AREA SERVED:** Greater Denver Metropolitan Area  
**AGE OF GROUP:** 10 Years  
**MEMBERSHIP:** 45 clubs with approximately 3,000 dancers.

**B**ACK IN 1955 a small but enthusiastic group of dancers met at the Denver YMCA to make plans for a local square dance festival. The resulting "big" dance was a huge success and out of the work and fun involved in its preparation a new square dance organization



# The WALKTHRU

was formed — the Denver Area Square Dance Council. It's been an active, dedicated organization ever since.

Membership is available by club only and is open to any regularly organized square, round or folk dance group within the Denver area. Appropriately, membership is also extended to the Denver Square Dance Callers Association and to all city, county and state Recreation Departments. Each member club pays yearly dues of \$3.00 with \$1.00 going to the State Council and \$2.00 supporting the local Denver Council.

The Denver Council itself is a member of the Colorado State Square Dance Association and also works closely with the local Callers Association, thus providing a network of coordinated square dance information across the city and area lines.



An Inter-Club Representative from the Denver Area Council attends member clubs by invitation, talks about Council activities and presents this Certificate as a token of his visit.

Each club is entitled to two representatives to the Council and each representative is allowed one vote. From these individuals a President, Vice President, Secretary and Treasurer are elected in June, taking office the following September for the period of one year. Along with the immediate Past President, these people comprise the Executive Board. In addition, two State Council representatives are elected at each November meeting.

The Council meets on the second Sunday of each month (except July and August), holding an hour business meeting, followed by a two-hour open dance. The local callers take turns calling this affair and donate their time to the Council. At the same dance, one of the local



— Photo by Lyle Baker

round dance teachers instructs the Round of the Month as chosen by the Denver Area Callers Association. All square dancers in the Denver area are invited to attend both the meeting and the dance. Those participating in the dance donate \$1.00 per couple and this money, together with the yearly dues of member clubs, supports the Council financially.

Various Standing Committees are maintained by the Council and have proved invaluable in helping promote square dancing in the Denver area and maintaining good publicity for the activity. For example, so far this year the Promotion Committee has coordinated 35 beginner square dance classes and handled over 300 telephone requests for square dance information.

Regular activities of the Council, in addition to their monthly meetings and dances, include an annual Fun and Friendship Frolic to introduce recent intermediate graduates to Denver Area square dancing; hosting a luncheon meeting once a year for the Colorado State Square Dance Association; presenting a Kick-Off Dance for the area's "Learn to Square Dance Week" each year; and being in charge of the State Festival once every four years. This particular assignment falls to Denver again this June and the function will be held in the City Auditorium the 4th and 5th of next month.

With the Council's primary objective being the "furtherance of the good fellowship of square, round and folk dancing," it seems that they are indeed pursuing these goals successfully.



## BADGE OF THE MONTH



There aren't many places left on the World Map where square dancing doesn't have a toehold, even if it's a small one. This month we focus on just such a "toehold" on the Island of Okinawa in the Pacific where the squares gather regularly to enjoy their dancing and fellowship.

The Rice Paddy Promenaders Club is made up largely of American military personnel stationed on the Island. Their badge is shaped like a Torii (the gateway denoting the entrance to a Shinto Temple) standing on an outline of Okinawa.

The club members express their feelings regarding their choice for a badge thusly: "We feel it is symbolic of square dancing. The Torii has no bars or doors to hinder free passage through it. It is the wide open gate to family fun and wholesome recreation."

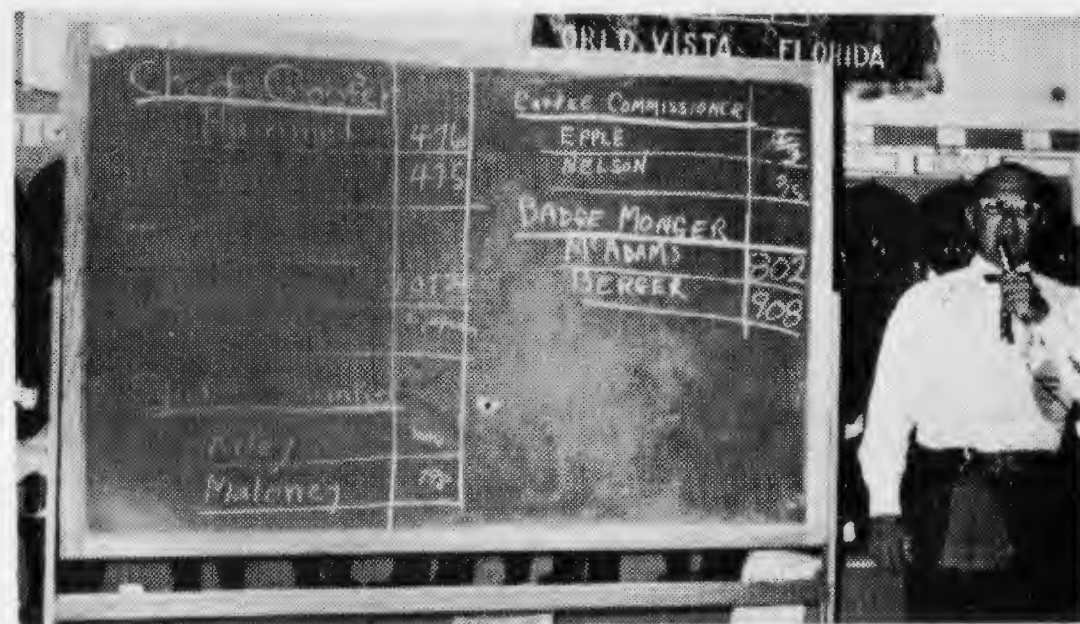
## AN UNUSUAL THEME

**L**OOKING FOR SOMETHING different for a club party? Here's an idea developed by the Orlo Vista Firehouse Squares which you might adapt for your own group (although for obvious reasons you may not be able to be as thorough) and have a ball.

To begin we must first introduce you to this interesting square dance club. Its bi-monthly dances are held in a regular firehouse with the gigantic fire trucks being driven outside for the evening to accommodate the dancers. This unusual location came about as a result of an exhibition of square dancing given at a party

## The WALKTHRU

the firemen had. The men enjoyed what they saw so much that they decided to take lessons. Eventually they formed an open club and offered their facilities for the hall. (Could this open up a new source of locations for square dance groups?)



Blackboard serves as a rundown of the various candidates and their success or lack of success.

Now back to the party. The Firehouse Squares decided to elaborate a bit on one of their regularly scheduled dances and formulated plans for a Ballot Stuffers Stomp. Starting publicity early, they designed a bright red leather badge with the club name, the word Delegate, and the date of the dance printed on by hand. All club members wore these special badges to dances in the area for several weeks prior to the dance to create interest and to invite other square dancers to come out and attend the affair.

On the night of the party appropriate decorations were displayed around the hall—a huge cardboard special election train, campaign posters, banners, etc.

Candidates for the offices of Commissioner of Coffee Consumption, Toe Stomper, Chief Goofer, Badge Monger and Square Shirker

Campaigning gets furious as election time rolls around.





## The WALKTHRU

Campaign goes into full swing with a cardboard "mockup" of an election special observation platform made to order for the event.



were chosen by pulling numbers from a hat, thus involving both club members and visitors as nominees. Signs were provided for the candidates and also for their friends to campaign with. Play money was furnished for election bribes and a soapbox was handy for impromptu speeches.

The actual voting was to be accomplished with beans, with the club providing each person a plastic envelope containing 5 beans. As the case may be, however, some "dirty politician" (to quote the club) got hold of an entire bag of beans and stuffed the ballot boxes. With this cheating, the Official Poll Watcher declared the entire election illegal and each candidate was proclaimed a winner. A badge for the appropriate office was presented to each contestant and now even some non-members of the Firehouse Squares find

themselves with badges of honor (?) of some rather unusual club offices.

The interest provided before the occasion, the fun at the dance, the complete participation of all members, and the inclusion of guests into the very heart of the activities all helped make this a most successful event.

### LITTLE THINGS COUNT

Regular attendance of members at club dances does much to increase the morale of the caller and to add to the particular spirit and atmosphere of any club. Recognition of such attendance is often overlooked but might be recognized both to thank the faithful and to spark others into following this lead. The Waggin Wheelers of Colorado do just this by giving all members with perfect attendance for six months, free admission to the next month of dancing.

## SQUARE DANCE PARTY FUN

### THE CHOW LINE

It's not your good manners which count in this party stunt; rather it's your bad manners which prove how fast you can consume what's in front of you.

Select two teams of contestants with perhaps six members to a team, and it is immaterial whether you use men, women or both. Arranging the people in two lines, present the first person on each team with a paper bag. Inside each bag will be identical items of food. Such things as a hard-boiled egg, an orange, banana, a small package of crackers, candy, gum, nuts and so on are suitable.

Upon the starting signal and without looking into the bag, the first contestant will reach into the sack, bring out an object and eat it.

As soon as the entire "thing" is in his mouth (not necessarily completely chewed and swallowed), he will pass the bag along to the next person on his team, and so on until one team successfully eats everything.

We've been told about a different version of this where it is permissible to let anyone (or ones) on each team do the eating. The container of food must still be passed along the line with a different individual selecting the food each time and unwrapping or peeling it if necessary, but then he either may eat it himself or he may feed it to a teammate. Of course the ideal situation would be to have one willing glutton on a team whom you could stuff.



# ANNOUNCING

## The 1965 University Leadership Conferences for Square Dance Callers

To be held on the campuses  
of

Southern Methodist University } and { University of California,  
(SMU) } Los Angeles (UCLA)  
Dallas, Texas, June 22 and 23 } Westwood, Calif., July 6 and 7

- The future of square dancing depends on the development of leadership.

In today's expanding square dance picture, it is not enough for a caller to merely be able to deliver a passable singing call or patter call, or to know how to operate a public address system, or to own a collection of square dance records. Neither is it significant in itself that a man be able to recruit a sizable group of dancers for class or club. Instead, the emphasis is on the individual's ability to *lead*.

How much do *you* know about leadership? How much do *you* know about teaching? These are fields which, up until recently, received little or no attention in the training of callers. Today, however, to be successful, a caller *must* be a leader. He must be sensitive to the needs of the people he works with and he must concern himself with the basic requirements of being a teacher.

The two university conferences will have as their purpose these three fundamental objectives:

1. To increase the skill of the square dance caller as a teacher and leader.
2. To provide the caller with some insight into his relationship as teacher to the group.
3. To expose the caller to ideas, techniques and methods of adult learning.

Outstanding university personnel will lead each of these conferences. Classroom attendance is limited and only the number comfortable to the size of the facilities will be accepted. If you are interested in contributing to the permanent leadership of this wonderful pastime, you are encouraged to send for a brochure and application form for either or both conferences.

### Special Attention

The University Leadership Conferences for Square Dance Callers are guided by the caller-leaders listed below. This project responsibility is accepted by these individuals on a voluntary nonprofit basis as their contribution to the future of American square dancing.

Ed Gilmore	Arnie Kronenberger	Joe Lewis	Bob Page	Manning Smith
Lee Helsel	Bruce Johnson	Bob Osgood	Bob Ruff	Bob Van Antwerp

Write soon: University Conference, Box 48547, Los Angeles, California 90048



## PEACE CORPS VOLUNTEER TAKES SQUARE DANCING TO SOUTH AMERICA

# LLAMADOR EN AMERICA DEL SUR

**W**HILE A STUDENT at Michigan State University, John Kemppainen called for the Promenaders there and always with dreams of doing something more with his calling. The dreams are taking shape for, as his number one step, John joined the Peace Corps as a volunteer and was assigned to Bogota in Colombia, South America. Says John:

"It is our purpose to teach the Latin Americans about our way of living and also to introduce some of our culture to these people. At the same time we are learning about their way of life. I believe that square dancing is certainly American and something that I am qualified to teach. So my assignment here in Colombia for the next two years is working in recreation, square and folk dancing."

### **Pamphlet Created**

John has encountered numbers of problems. One is that he has to translate the calls into Spanish—or part of them, at least. To help his dancers John wrote a pamphlet on the origin of square dancing and also giving an

explanation of the figures and terms. Records, equipment, books, etc. go to him thru the Peace Corps Headquarters in Washington, D.C., and everything must go by air.

Last November he started his first square dance clinic in Cucuta, several hundred miles north of his base in Bogota and straight up in the Cordillera Oriental. He found that the people loved square dancing. He had four squares of university and high school instructors and they did well. John used the English square dance terms in his calls, then explained the figures in Spanish. That way he and his dancers are creating a sort of international language of square dancing. Ladies became "señoritas" in the calling but for the most part John stayed with English terminology.

Two questions which came to him consistently from his students were: "Where can I buy records?" and "Do I have to have equipment like that?" The last question came from two class members who have shown a desire

Students in South America dancing the old favorite, Nine Pin.





to call and John taught them, too, so that the activity could progress when John returned to his base in Bogota.

John describes this square dance venture into Cucuta as a "great big success." Limited administratively to time for 10 lessons, he concentrated on teaching 20 basics and no more. He used old favorite figures such as Take a Little Peek, Birdie in the Cage, Right Hand High Left Hand Low, etc. He also taught enough of the western style movements that he could call "hash" now and then. The Colombians learned that they had to listen to "el llamador" (the caller) and he introduced them to singing and prompt calls, as well as patter.

Just Because is now Porque Si Porque in Cucuta and translates literally Because, Yes, Because.

Highlights of the experience in Cucuta are indelibly etched on John's mind. First was when the students were having a program they wanted him to attend. Seated comfortably in his chair and waiting for things to start, John was approached by some of the students who said they needed him backstage. He left his nice warm chair and went backstage with them—only to find that *he* was on the program. All it said was "North American Dancing."

Not being sure what was expected of him, John tried for 15 minutes to figure out what he was going to do. He finally decided that he'd ask some of the students to volunteer and come on stage and then he'd call a square dance for them.

When the time came, he didn't have to do it. As he walked on from one side a square in full costume walked on from the other, all smiling broadly. They had looked at some pictures he had of the Michigan State University Promenaders to find out what the costume was like. John was understandably flabbergasted—and considerably touched. The dancers went thru the figures beautifully.

After John had finished calling, the Director of the Clinic came on stage, embraced him and said, "Muy bien, doctor, muy bien." ("Very good, doctor, very good.") John felt a million butterflies fluttering in his middle but it was one of his happiest moments. Twice after that they put on demonstrations for a group, only with one of their own students calling. Again,



John was gratified to see his proteges doing so well.

At the next school session John was invited again to Cucuta to plan square dancing for the school system. He is helping teach in about 10 different universities and high schools. There is even talk of having a program or convention at the end of the sessions, where everybody will get together for one big square dance.

"I could use more callers right now," says John. "I guess I'm just going to have to teach more of the students down here. I printed up about 20 different dances in Spanish and gave them to the students, along with the original terminology list explaining all the movements. Who knows, in another 20 years or so, we may be able to have an International Festival. Anyway, I'm sure that not too long from now the ringing of Allemande Left in the air will not be strange for Colombians."

John's superiors in the Corps are most pleased with the success he has achieved with the square dance program in Colombia. "But," says John, "it goes deeper than that. It is truly a way to provide an international basis of understanding—thru the American Square Dance which has so much to offer of grass roots Americana. I am more thankful than I can say to have this wonderful opportunity to work with square dancing and with the people of Colombia in this field."



# VIEWPOINT

## SOME REACTIONS

**I**T IS OFTEN ENTERTAINING and very worthwhile to season the pages of *Sets in Order* with a little thought-provoking and controversial material. A case in point: the March issue carried two articles on square dancing, written from diametrically opposite viewpoints — one by Dr. Julius King for “challenge” in dancing; one by Eli Sexton for the traditional. These articles have excited some of the most assertive, explicit and well-written reactions from our readers that it has ever been our pleasure to receive.

Both sides of the question received support, which in itself is cause for rejoicing. Square dancers are not ones who can easily fall under the hypnosis of over-conformity but shout out for individualism of the right dimension. Here are excerpts from just a few of the letters:

### **A Type for Everyone**

Challenge! or Traditional! A difference of opinion. Yes, I'll concede that, and many will say a difference of opinion constitutes a controversy, but the word itself indicates strife and quarrel over an issue and that the ultimate outcome must be either surrender by one side or complete take-over by the other. This I do not believe will ever happen on the American Square Dance scene. I do believe that we will always have this difference of opinion by both dancers and callers in regard to challenge, higher basics, and go-go; as opposed to smoothness, tradition and tempo. I base this on one simple fact; the American Square Dancer is nothing but a cross section of the American Public . . . Because this is a leisure time activity we seek in it something that we individually enjoy. No one forces us to go square dancing; we go because we want to — and because it gives us an individual satisfaction. Yet everyone does not enjoy or seek the same type of leisure-time activity . . .

*Rod Blaylock, Municipal Recr. Dir.  
Albany, Ga.*

### **One Opinion From Florida**

We read with considerable interest the conflicting views of Dr. King and of Mr. Eli Sexton . . . Our opinions more nearly coincide with those of Mr. Sexton.

Here in this section of Florida there are a great many square dancers and several excellent callers, some of whom call for dances almost every night. We have danced with different callers for the past several years and

the difference in attendance is quite evident.

The caller with the largest following around here, has what he terms Fun Level dancing on Monday nights, with an attendance of about 30 sets. On Wednesday nights what he calls Intermediate Dancing has an attendance of about 25 sets. On Friday nights he has Advanced Square Dancing, with 15 to 20 sets.

Dances we have attended, called by other leading callers, might well be classified as Top Speed Dancing and the average attendance is less than 15 sets. From this we have formed the opinion that the majority of square dancers in this part of the country derive the most pleasure from smooth, flowing, graceful dancing.

*Sherman & Colleen Barclay, Sarasota, Fla.*

### **Same Area — But . . .**

I more than enjoyed the article by Julius King which hits home down here in one case . . . Julius really hit the nail on the head when he said that we miss the satisfaction we used to get during lessons when we go to a dance and don't ever get anything new. I enjoy a challenge and even if I learn just *one* new thing, the dance was worthwhile. I would like to see more of these articles published so that a few top-notch callers will get going and forget about keeping the floor dancing for fear the dancers won't know how to do the calls. Why don't they just call the stuff? Chances are we've learned it from some other caller. If the floor breaks down, he can always have a walk-thru. I don't think a *good* dance is a *fast* one, either . . . I would rather have the



dance slower, with more challenge to it. King's article was truly great . . .

*Doreen Kinsman, Sarasota, Fla.*

### **Caller's Responsibility**

I lean more to the viewpoint of Mr. Sexton's article in the March issue. Dr. King's view that "we do not learn new material because it is hard work," is far from the complete truth. In contrast my experience is that it is easier for a caller to learn "new basics" and printed material than it is to rearrange that which we know. I am a George Elliott reader and I admire his approach. I believe that it is far more difficult and time-consuming to take proven basics and traditional type material and rewrite them into different variations and patterns.

*Mickey Thomas — Osceola, Iowa*

### **Never Outdated**

The article by Eli Sexton in the March issue is just what the doctor ordered to keep square dancers dancing. If they took a rest from dancing for 12 months they could still come back to dancing and cut the mustard.

*W. H. Hawes — Penticton, B.C., Canada*

### **Stop Complaining**

When the new continent of America was discovered, many pioneers with a desire for knowledge of the unknown and a quest for something new and exciting, braved the elements and unknown dangers to find out first hand what this new discovery held for them. Some were elated with what they found and became the settlers who built the foundation for this great country of ours. Others returned to their native land and lived happily ever after. This, I believe, is parallel to today's square dancing . . .

It is my firm conviction that there is room within this great activity for new ideas that anyone can develop. Creative thinking is the backbone of invention . . . Not every law that has been passed by our government has been a good law, nor has every one been retained. The same holds true of new ideas in the square dance activity; good new basics and figures find their place; others are soon discarded and forgotten . . .

My personal preference is to become familiar with every new idea that comes along and appraise it for myself. However, I make no attempt to influence those with another outlook . . .

*Why not quit complaining about the things we don't like within the activity and strive to*

*make square dancing more fun — fun — fun, which it is when you look at it with an open mind?*

*Tom Fitzgerald — Warren, Ohio*

### **Quest for Beauty**

Especially enjoyed the article on square dancing — as it should be — not as "close order drill." Sometimes it seems like a mad race — "who can finish first" sort of thing. Where have all of our beautiful, flowing, rhythmic movements disappeared to?

*Mrs. A. L. Gouldie — Portsmouth, Ohio*

### **Flexibility Important**

. . . The answer lies in actions of individual instructors and callers. They should impress students with the realization that there are actually two major styles of square dancing. Students should become familiar with the style other than that they are being taught so that on becoming "seasoned" dancers, they will be able to adapt to the group in which they are dancing.

When a dancer is visiting, he should first get the "feel" of the square he is in. If the square is predominantly "exuberant," the visitor should let his hair down a little and join in the fun. It might be a novel and enjoyable experience. If a square is predominantly subdued and on the beat, the dancer should slow down a little, smile instead of shout and remember to touch the left foot to the floor on every beat of the music. He may discover that "precision" dancing can be as much fun as the other kind . . .

*Sam Ballard — Falls Church, Va.*

### **Dropouts Came Back**

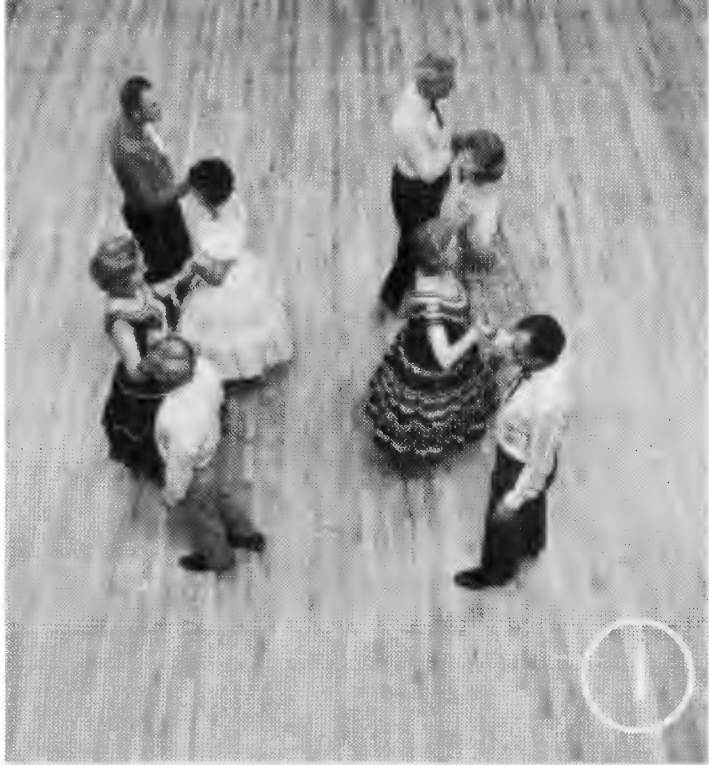
My husband and I had square danced years ago but not to any great extent. Last year we decided to try again. Luckily we picked a club that feels that in order to keep going, new members must be recruited and trained. We joined their beginners class, then completed a workshop class . . .

Our caller on regular dance nights calls at normal speed, not slowing down as he had done for the classes unless he notices quite a few sets having problems . . .

I do think there are some clubs whose members value speed above all but they are welcome to their affairs. All we have to do is go once to find out what type of club it is and we just don't need to go back if it is not consistent with our idea of square dance enjoyment . . .

*Carole Wendt — Arlington Heights, Ill.*





## STYLE SERIES:

### A WORKSHOP WITH CIRCULATE

**L**ET SOME NEW MOVEMENT catch on and it's only a short time before square dance authors have dreamed up every possible combination to which the movement might be applied.

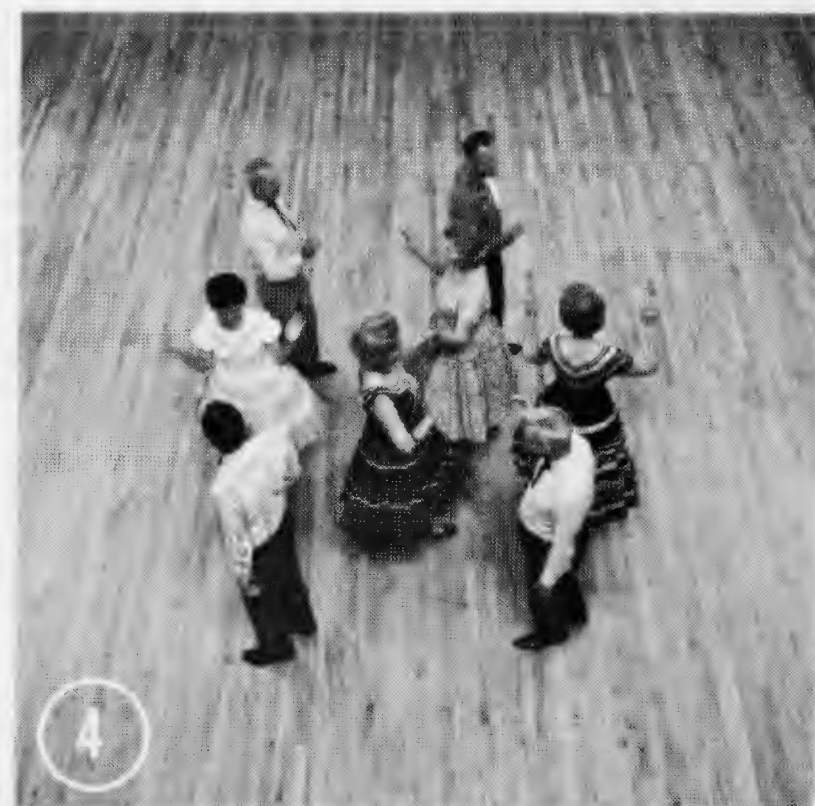
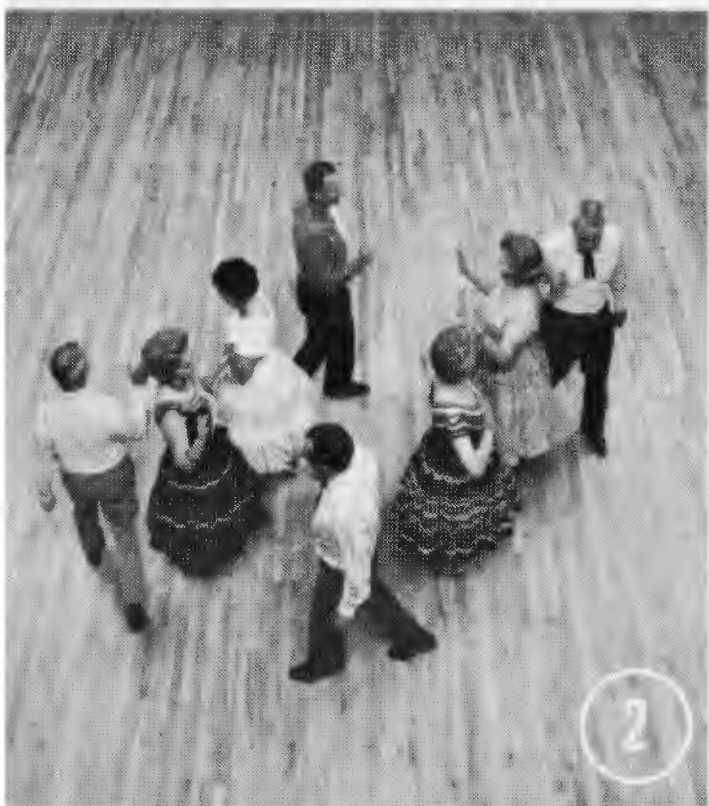
Some months ago, Chuck Raley of Lakewood, California, developed the movement "Circulate." It was only weeks before the movement had spread from one part of the square dance world to another and through rigorous treatment it has indeed appeared to have weathered the test of time. For that reason, Sets in Order adds it to the list of accepted basics and it will, in turn, appear in the next

Sets in Order list of basic movements.

Here is the description of this "three-way" basic.

Starts from two lines of four, across the set from each other and in similar ocean wave formations. **ENDS CIRCULATE:** Those on the end of each line and facing out will move forward in a 180° arc to the other end of the same line. Simultaneously, those on the end of the line and facing across will move directly across the set and into the other line. **CENTERS CIRCULATE:** Those in the center of each line will move in a similar manner. Those facing out will simply wheel 180° to take the place in the same line just vacated by the other center dancer. Those in the center and facing across the set will move directly across to the center of the other line. **ALL EIGHT CIRCULATE:** Everything breaks loose at once and both movements described above occur simultaneously.

From a setup of two ocean wave formations (1), the *ends circulate* by moving forward (2) from their starting positions. In this example, men are the ends, so each moves forward in a clockwise direction, ending in ocean wave lines once again (3). For *centers circulate*, the movement starts from the ocean wave lines (3) and the centers (the ladies this time) move forward in a counter-clockwise direction (4)







until they have once again (5) formed ocean wave lines. When *all eight circulate*, the dancers start from an ocean wave formation (5), the men moving in a clockwise direction, the ladies counter-clockwise (6) and all moving simultaneously until they re-form into new ocean wave lines (7).

Naturally, if the dancers' facing directions in the ocean wave lines were reversed (8), those on the outside would move counter-clockwise while those in the center would move clockwise (9), to once again end in ocean wave lines (10).

Because the ocean wave formation seems to be "neutral" in this movement, we keep coming back to it. It's possible, of course, to execute this without either stopping in an ocean wave line or hesitating in a balance forward and back.

Up to this point, our examples have suited the basic description of circulate as given earlier, all arranged from two duplicate lines with dancers facing in alternating positions. To make this movement even more versatile, let's see what happens if a call is given for two parallel lines but with the dancers facing in other than even alternating directions.

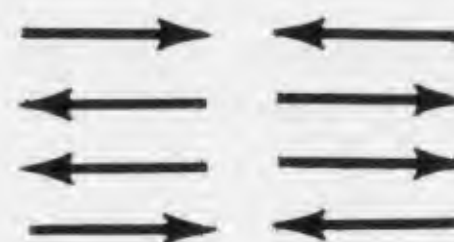


Fig. 11

Let's try this, for example. Start with two parallel lines of fours where the ends face across the set and the centers face out (11). When *all eight circulate* those on the ends (the men in this case) move forward passing right shoulders while the centers (in this instance, the ladies) simply move forward and around in a 180° arc passing right shoulders (12). On the completion of the movement in this formation, the ends will now be facing out and the centers will be facing in (13).

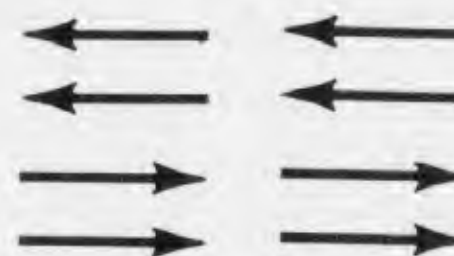
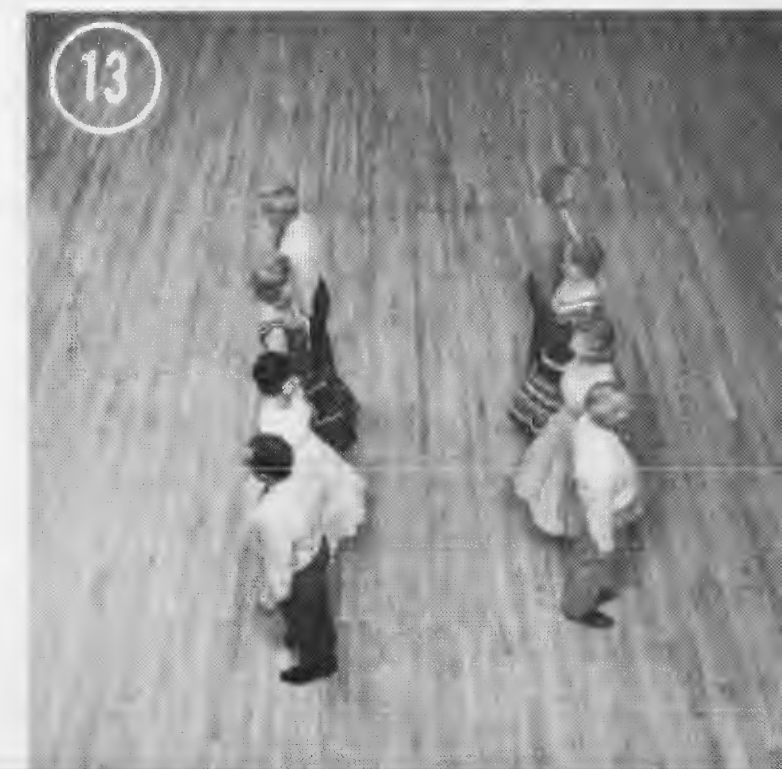
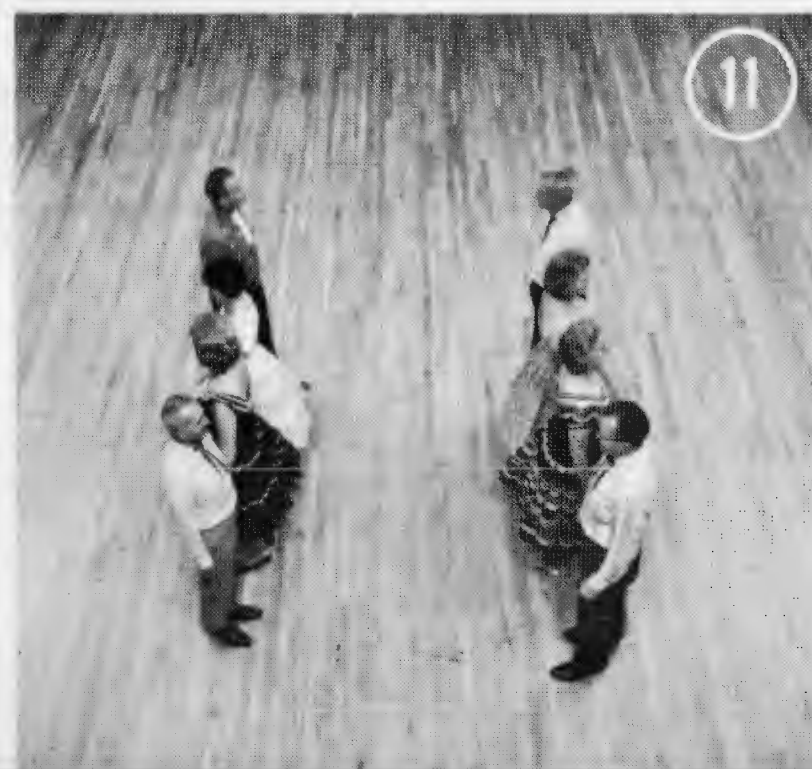


Fig. 14

This time we have two similar two faced lines (14). In one line the dancers are in a







"hitched in a line" position with the two men having left shoulders adjacent. The second line is a duplicate of the first. On the command, *all eight circulate*, the dancers follow the general rule. Those facing across the set move forward and into the other line. Those in the center of the line and facing out simply move 180° to the other center position but facing across the set while those at the end of the line and facing out move from their end of the line to the opposite end of the line and end facing across the set. In order to do this, in this particular example, the couples actually work together as couples (15) and retain a partner to partner relationship, all having moved one place (in this instance) counter-clockwise (16).

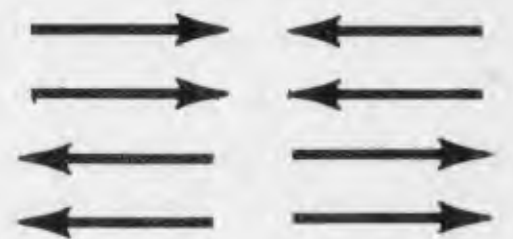
see how, when following the rule, that those facing across the set move directly forward (18) to form new lines (this time facing out) (19). Of course, the result is simply a pass thru.



Fig. 17

Just to carry this one step further, take two facing lines as we have shown here (17) and

And you can carry this thing on and on, perhaps working from facing out lines (19) or, if you wanted to really give yourself a test, you might try out the definition against this setup. Good luck.





# 14<sup>th</sup> national SQUARE DANCE convention

DALLAS, TEXAS  
JUNE 24, 25, 26  
1965

**T**HOSE INTREPID square dancers who want to dance en route to the 14th National Square Dance Convention in Dallas on June 24-26 may be able to gauge their traveling to the following Trail Dances, planned with just their pleasure in mind:

June 19—Owensboro, Ky. Roof Garden, Gabes Motor Inn, 1926 Triplet St., 8 P.M. Odds & Ends Squares. "Peg" Wise, Caller.

June 20—Arvada, Colo. North Jeffco Recr. Bldg., 9101 Ralston Rd., 8 P.M. Waggin' Heels Club. Frank Lane, Caller, plus local callers. Adv. Regis., North Jeffco Metr. Recr. & Park District, address above.

June 21—Amarillo, Texas. Community Center, 609 Carolina St., 8 P.M. Local and Visiting Callers. Call FL 5-5028 or DR 4-4113.

June 21—Birmingham, Ala. Y.W.C.A., 3rd & 23rd Sts., Calico Corners Rm., 8 P.M. Rebel Reelers Club. Local and Visiting Callers.

June 21—Indianapolis, Ind. Hotel Severin, Illinois & Georgia Sts., 8 P.M. Gene Lackey, Paul Brading and Guest Callers. Call CH 4-1089 or FL 6-7851.

June 21—Kansas City, Mo. Landing Shopping Center, 63rd & Troost, 8 P.M. Local Callers. Live Music.

June 21—Lyons, Colo. High School Gym, 8 P.M. Red Rock Ramblers Club. Local and Visiting Callers.

June 21—Memphis, Tenn. Hickory Hill Hall, 8 P.M. Greater Memphis Square Dance Assn. Harry Lackey, Caller. Call 682-1438 or Chamber of Commerce.

June 21—Phoenix, Ariz. Mike's Red Barn, 1210 E. Indian School Rd., 8 P.M. Local and Visiting Callers.

June 22—Little Rock, Ark. Marion Hotel Ballroom, downtown Little Rock, 8 P.M. Kalox, Belco, Longhorn Records. Ken Golden, Harry Lackey, Vern Smith, Callers.

June 22—Lubbock, Texas. National Guard Armory, 4th & Detroit Sts., 8 P.M. Chuck Raley, Caller. Call SW 5-4719 or SW 9-4089.

**Convention Vice-Chairmen**—These are the Texas folks who are working mighty hard to provide a topnotch dancers' Convention in the Fabulous 14th at Dallas. L to R: Dorothy and Tommy Thompson (Hospitality); Wanda and John Winter (Regis. and Housing); Bee and Cleve Cooper (Publicity); Margie Hevron and Harry Brown (Finance); Rema and Cecil Smith (Round Dance and Education); Edythe and George Rogers (Facilities); Ruth and Ned McGuire (Special Activities); La Vera and Glen Vowell (Special Events); Marge and Gus Noble (Printed Program); June and Wayne Shipley (Corres. Secretary); Lee and Roy Long (General Chairman). Not pictured are the Recording Secretary and the Vice Chairman of Square Dance and Education.





June 22—Wichita, Kans. St. James Episcopal Church Recr. Hall, Yale & East Douglas Ave. R/D 7-8 P.M. S/D 8 P.M. Willard Palmer and Frank Lesperance, Callers.

June 22—Oklahoma City, Okla. 220 S. Sooner Rd., Midwest City, 8 P.M. No Charge for Dance. Fun Timers Club and Visiting Callers. Call PE 2-3487.

June 22—Omaha, Nebr. Civic Auditorium, 8 P.M. Omaha Callers Assn. Local and Visiting Callers.

June 22—Shreveport, La. Bossier Recr. Ctr., 8 P.M. Bossier City Recr. Dept. & Dixie Landers Club. Local and Visiting Callers. Call 865-3955 or 861-3613.

June 23—Amarillo, Texas. Trail Round Dance, Palo Duro H.S. Gym, 1308 N. Grant, 8 P.M. Amarounds & Twilights R/D Clubs.

### **Convention Miscellany of Importance**

*Prestige note.* The week of June 20-26 has been proclaimed Texas Square Dance Week by Governor John Connally, who issued a beautifully impressive document designating the time to coincide with the National Convention. To quote Texas' Governor, "The modern square dance is distinctive in form and truly American in type and character. One of the best known and most ingratiating of folk

dances, it has been a part of the proud heritage of Texas."

*Singles Welcome.* Something special is being planned for single dancers at the Dallas Convention; single dancers of Texas will greet them at the "Solo Booth" which bears the slogan, "Where Strangers Meet and Become Friends."

*Sightseeing.* For that non-dancing time in Dallas, there are many local attractions in the area which offer much interest. Included are seven Museums; an Ice Arena; Observation Decks; tours of local buildings and the entire city, and the Theater Center; two Parks and a Championship Rodeo on the night of June 26, which is already part of Convention planning.

*Train from California.* Many California square dancers have planned to travel via Santa Fe train to Dallas. Helping to organize this safari by rail are George Norton, Oakland (415-261-3812); Bob Anderson, Fresno (209-CY 9-4977) and Ken Parker, Vista (714-726-1343). The trip will start on June 22 from both Los Angeles and San Francisco, arrive Dallas on June 24. Interested dancers should contact their nearest area representative.

*Car Caravan.* Bill Reid of Long Beach, Calif., is the man to contact for information re a caravan of motor vehicles from California to Dallas.

*dip 'n dive in '65*

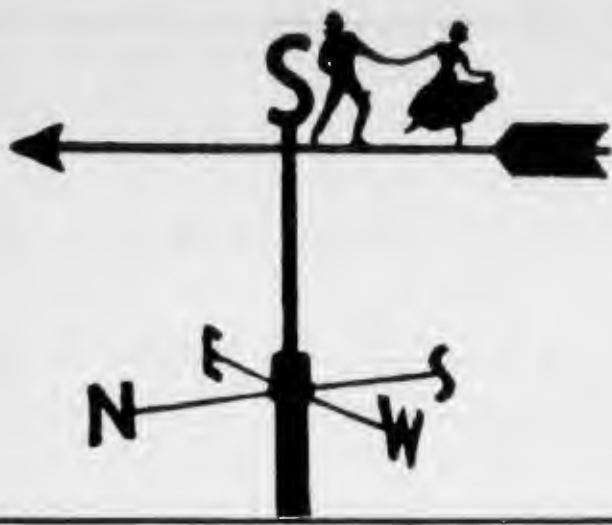
## **EMERGENCY PROVES TO BE A CHALLENGE**

If an "ill wind" never fails to bless someone, then one might say a disastrous flood is in the same category. Square dancers Peggy and Beryl Lewis, residents of Redway, were in the heart of the disaster area along the upper California Coast during the scourging floods at the end of last year. Truly in the heart, for their area offered a small island of safety to many travelers stranded there.

It was a challenge for the Lewises who were called upon by the local authorities to provide entertainment and activity for the folks who could not get out. Naturally, they called upon

their square and round dancing experience to help them and put on programs to keep the stranded busy. Altho' they fly their own plane, they could not get to the airport so they could fly out and be with their family for Christmas. Compensation came in the form of a "one night stand" on Christmas eve, where non-dancers, children and all participated in the Virginia Reel, etc. Highlight of the evening was when 5 Arabian students from Washington and Clark-Lewis University taught Arabian folk dancing and learned an American round dance.





# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Washington

Teen age dancers will find a special program scheduled for them at the 3rd Farwestern Square Dance Convention in Seattle on July 15-17. There will be 3 dances held each day, afternoon, evening and "After Dance Party." A sewing clinic and fashion show are planned for Friday and Saturday. Many adults are working with teen groups to make this a most gala part of the Convention. The Joe Settings and Archie Skaugstads are Co-Chairmen. Teen age people who have some of their own products to display at the sewing clinic are invited to contact the chairmen, and both boys and girls are needed for models in the fashion show. Those who would like to take part are asked to inform the committee along with registration, explaining what they have to offer. Send to Bill Twilley, P.O. Box 371, Kenmore, Wash. Registration fee for teen agers is \$1.00 per day up until May 25; after that it's \$1.25 per day.

—Vivian and Marcia

There will be a Trails End Dance on July 14 at Square Acres in Tacoma, with Ralph Rowland calling. Dancers en route to the 3rd Farwestern Convention in Seattle, which begins on July 15, are invited to stop and dance. There is space for trailers so interested dancers may write Square Acres at 1755 S. 108, Tacoma.

On March 20 the Lacey Daisys and Do Si Do Club of Olympia caravanned to Kelso for their annual Smelt Dip Campout on the Cowlitz River and spent the evening dancing with Walt Williams and the Square and Circle Club. Square dancing and smelt dipping?

Olympia Area Square Dance Assn.'s annual Memorial Day Week-End is creating quite some excitement up northwest way. About 80 trailer and camper dancers will join the natives for a beef barbecue on Saturday night; on Sunday A.M. there will be a chuck wagon breakfast and on Sunday P.M. they'll have steamed oysters. Oh, yes, they'll square dance, too, with Walt Williams and Gene Ballard.

The Pat Feeneys and Al Saintignans will conduct a round dance workshop; Clint Dodson and Bennie Berndson one for square dancing.

## Nevada

The Annual Spring Festival of the Nevada State Square Dance Assn. was held April 10 in Winnemucca, hosted by the Sagebrush Stompers. The annual meeting and election of officers was the afternoon event, with the main dance held in the evening.

—Iola O'Donnell

## Texas

Harper Smith and Andy Andrus did a duet on the M.C. jobs at the Yellow Rose of Texas Festival held in Houston on April 30-May 1.

—Charles Scott

## Michigan

The Sixth Tulip Time Festival Square Dance is scheduled for May 15, West Ottawa High School Gym, Holland. Bob Wright from Wichita, Kans., will call the squares; Margaret and Ev Lane from Grand Rapids will conduct the rounds. Additional entertainment will again include exhibition dancing by the Wooden Shoe Klompen Dancers. The kick-off dance will be on the preceding Friday night with local callers. Write Holland Tulip Time Festival, Inc., 150 W. 8th St., Holland, Mich.

—John McCloskey

## Nebraska

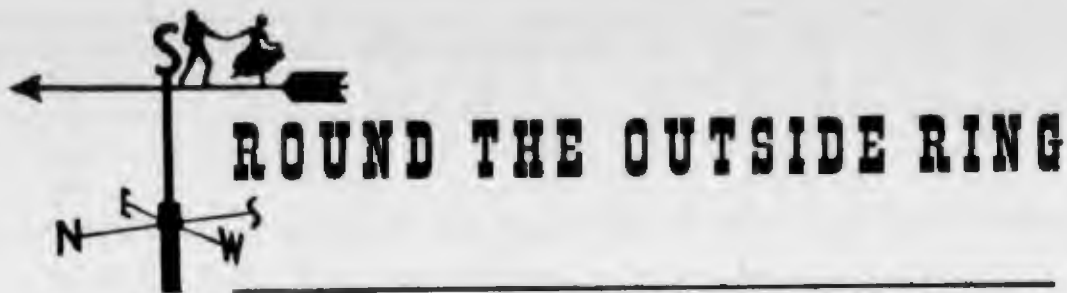
Some 50 squares enjoyed the 9th Annual Mid-State Festival hosted by Harold Squares in Columbus on February 28. Harold Bausch and Max Forsyth were the callers, with Dena and Elwyn Fresh in charge of the round dancing.

—Mrs. Harold Ebel

## Ohio

The Square-A-Fair for Campers and Dancers will be held at Sunset Park near Marlboro on July 22-24, with Bill Jordan and Gordon Densmore doing the calling. This will be fun for the entire family as many recreational facilities are available in addition to the square dancing. Advance registration is required and those interested are invited to write Densmore





at 431 Haines Rd., Madison, Ohio.

Each fifth Friday, the Whirlaways and the Dayton Square Dance Club hold a combined dance at the Michael Solomon Pavilion in Dayton. The most recent was on April 30, with Chuck Raley from Lakewood, Calif., doing the calling.

—Julius Nestor

#### **Idaho**

The Idaho Falls Promenaders 8th Annual Jamboree will be held June 5 at Macks Inn in beautiful Island Park. Bill Brandon of Idaho Falls will call for an afternoon workshop and evening dance. A potluck picnic will be served between the dances. The area is noted for its excellent fishing so fishermen-square-dancers are nudged to bring their fishing gear along.

—Irving Butler

#### **Canada**

The Manitoba Square Dance Federation (Eastern Division) is holding its Annual Spring Jamboree on May 15 at the Notre Dame Auditorium in St. Boniface, Manitoba. Special guest caller will be Vaughn Parrish from Boulder, Colo.

—Don McLaren

Joe Johannsen of Winnipeg and Jim Brower from the U.S.A. have been recent callers at Beaux & Belles Club of Toronto, Ontario.

—Gerry Bidgood

Some 66 Canadians banded together last winter for a wow of a tour to Honolulu, with Jean and Earle Park of Yorkton, Sask., as hosts. Besides dancing with the Hayseeds Club, the visitors sunned and swam and sight-saw. Dancers from all Honolulu clubs honored their guests with a Canadian Night at the Top of the Isle and the local press covered the visit admirably.

#### **Virginia**

The Virginia Recreation Society had its annual statewide conference in Arlington, with Jack and Peg Gilmour heading a panel discussion in response to many inquiries, on the subject, "How Can I Get Square Dancing Started in My Area?" The 200-plus persons attending the conference represented municipal, Armed Forces, hospital, YMCA, YWCA, and school recreation leaders.

Newly elected president of the Merrimacs

of Norfolk, Bill Hoots, presented for his first dance in office caller Ken Beck, formerly of Goldsboro, N.C. Dancers were treated to a most enjoyable evening.

—Maxine McKinney

The newest square dance club in Central Virginia is Dixie Chains of Huddleston. The club has a charter membership of 6 squares, taught by their club caller, Jim Harlow. They meet at Community House on 1st Fridays and 3rd Saturdays.

—Bernice Harlow

The Riptides of Virginia Beach dance with caller Jim Horton every Friday night at Bay-side High School. With a membership of 75 and still growing, they are happy to say they now have a junior club, the Revelaires, with a new caller, Sid Arnold.

—Dalton Wood, Jr.

#### **Florida**

The Playground Area Council is beginning plans for the 6th Annual Billy Bowlegs Spring Festival on June 5 at the Community Center. Caller will be Bob Wright of Wichita, Kans.

—Mrs. H. L. Berridge

#### **Mississippi**

"Square Dance so that Others May Walk" was the theme of the benefit square dance held in January at the Biloxi Community Center. Mayor and Mrs. Daniel Guice led the Grand March and were made honorary members of the Star Twirlers Club, which together with the Jets and Jennies and Friendly Pairs, hosted the dance.

—Mrs. Andrew Gilich

#### **Louisiana**

Lafayette has two square dance clubs: Paws and Taws meeting on Tuesday nights with Jimmy Huff as caller; and See Saws meeting on Wednesdays with Ray Peck. Guests are offered a cordial welcome.

Honor Your Partner Club of Baton Rouge celebrated its 13th birthday with a party at its new home in the Jack Tar Capitol House Hotel. Callers were John and Hilah Mead, Andy Petrere and Frank LaChappella.

—Hazel Lawrence


Dixielanders of Bossier City held their First Annual Festival on March 6 at the High School Gym. Callers were Dick Brown, Tom Melrose, Glenn Vowell and Royce Barfield. Rounds were in the charge of the Charles DeMaines.

—Earle Demint

#### **California**

Among plans being formulated by General Chairman Ken Ulery and his committees for the 12th Annual California State Square Dance Convention in Bakersfield on May 21-23, are





## ROUND THE OUTSIDE RING

panel sessions, a style show, a special building for teen dancers and a "Red Eye" Breakfast on Sunday morning! B'n'B International will man single sign-up booths in each hall. They will also be handling pom-poms for square-filling. There will be 200,000 square feet of dancing space and it is hoped that many hundreds of dancers will be present to take advantage of it.

—Joan Smart

A square dance evening will be sponsored for the City of Hope by the Merry Twirlers of San Gabriel Valley on May 1 at Azusa Recreation Hall. Hal Nichols will be the caller.

March 14 was a special date for Circle O Club of Palm Springs, for Osa Mathews called the monthly second-Sunday dance at the top of the famed Palm Springs Tramway in the Mountain Station Restaurant. On March 28 the Circle O presented a Square Dancers Senior Prom Dance at the Pavilion in Palm Springs, with proceeds going to the Desert Circus Week charities. Osa Mathews was again caller.

### New York

The Long Island Square Dancers Federation will again act as host to square dancers who want to dance at the New York World's Fair this year. The United States Pavilion is sponsoring the program, with space for more than 100 squares. There will be 5 festivals, each featuring dancers and callers from various parts of the country. Time for all of them is from 4 to 6 P.M. May 23 will feature Mid Atlantic States; June 27 Southern States; July 25 Western States; August 29 New England States; and September 26 Mid-Western States. These are all Sunday dates, for the greatest convenience. Further information may be had by writing the Federation at Box 512, Huntington, N.Y.

—Betty Myers

Estelle and Harry Joyce, pictured here, were honored with a Golden Wedding Dance in Ulysses, Okla. Despite a 7" snowfall and a temperature of just 7 degrees above zero, 43 squares of dancers came out to celebrate with this well-loved couple of square dancers.



The Waldo Westwaters of Rochester have been most fortunate in getting fine publicity in their local press for their activity with teen age square dance groups over the years. Their Teen Twirlers have been invited for the second time to appear at the New York World's Fair, this time in May, 1965.

Clubs active in the Binghamton area include the Circle 8 Promenaders with about 5 squares; Shufflin' Shoes with 5 squares; Square-a-naders of Ithaca with 6 squares, all dancing to caller Don Allen. Shirts 'n' Skirts with 6 squares and Soaring Twirlers near Elmira dance with Art Cook and Mrs. Jean Alve, respectively.

### New Mexico

The Valley High School in Albuquerque will be the setting for the New Mexico Square Dance Assn. 18th Annual Festival on May 14-15. Two gyms, both with hardwood floors and adjacent to a common lobby, will house simultaneous dances. Local state callers will handle the Friday night dance and a professional caller will be imported for Saturday workshops and the dance at night, which he will share with the local talent. If you would like to know more, write Charlotte Bassett, 936 Western Meadows Ct., N.W., Albuquerque, N.M.

Square dancers from Canada were given a true Island greeting when they landed at the Honolulu Airport, with leis and kisses and a special welcome from representatives of Hawaiian dance clubs.

—Photo by Island Camera





# A DEPARTMENT STORE FOR CALLERS

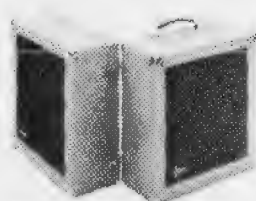
## NEWCOMB P.A. SETS

More callers and round dance leaders use NEWCOMB equipment than all other makes combined. NEWCOMBS are favorites because of rugged construction, high quality sound, dependability, portability and simplicity of operation. Over 50 models to choose from. Send for **FREE BROCHURES**.



### COLUMN SPEAKERS

Newcomb columns are engineered for the caller who wants top performance combined with professional appearance. Two sizes available.  
CS48, \$69.50      SCS412, \$139.50



### EXTENSION SPEAKERS

These popular split-back models offered with five speaker combinations. Prices start at \$64.50. **FREE BROCHURES** available.



### CLOSED BACK SPEAKERS

For maximum efficiency (producing more output per watt of power). Available in both folded horn and ducted port models. Write for complete details.

### EXTENSION CORD FOR SPEAKERS

Twenty-five feet long and complete with correct fittings to match Newcomb speakers. \$3.30



### NEWCOMB TR 1640M HF2

One of the most popular models in the Newcomb line. Hi-Fi speakers and 40 watts of power offer excellent coverage with perfect clarity.

**\$244.00** Cash Price  
(Easy payments if desired)

### MONITORS

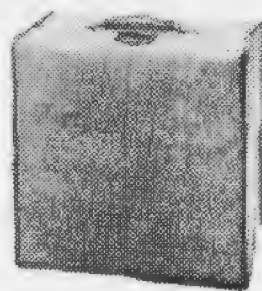
A perfect matching unit for any Newcomb P.A. set. Separate volume controls. May be used for music only and with voice.

Model M9 (9" speaker)      \$69.50  
Model M12 (12" speaker)      \$79.50



### PROTECTIVE COVERS

Fleece lined canvas covers to protect your Newcomb equipment. Textured brown color. State model number . . . amplifier or speakers. \$5.95 ea.



### FAST SERVICE

One of the largest stocks of NEWCOMB P.A. equipment in the country plus close proximity to the Newcomb factory insures quick delivery.

## ELECTRO-VOICE MICROPHONES

### #630 DYNAMIC



One of the most rugged microphones ever built. Excellent performance and reliability. Many callers carry this one as a stand-by. **\$32.50**

### #636 DYNAMIC

Today's most popular microphone. Modern slim design and outstanding performance. The "mike" used by professionals. **\$44.50**



### #664

**A HI-FI MICROPHONE** with wide range reproduction under a variety of conditions. **\$52.50**



## CRYSTAL MICROPHONE NEWCOMB N-30



A good microphone at a low, low price. **\$13.95**  
Desk stand as shown **\$1.85**

### SPARE MICROPHONE CORDS

Be safe . . . carry a spare. State whether for model #630, #636 or #664 . . . **\$6.00**

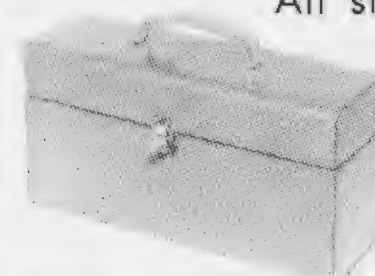
### VU-METER

Tells you at a glance how your voice is coming thru. Especially valuable in large halls. **\$29.95**



### RECORD CASES

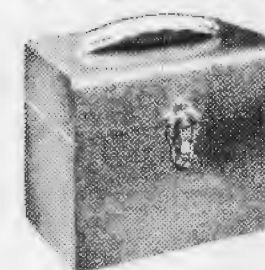
All steel construction. Bronze finish. **MODEL 714**  
Double size case. Holds 120 - 45 RPM records.



**\$5.95** Add 75c shipping charge.

### MODEL 745-60

Holds 60 - 45 RPM records . . . **\$3.50**  
Add 50c shipping charge.



**WRITE FOR FREE BROCHURES**

Californians: Add 4% sales tax



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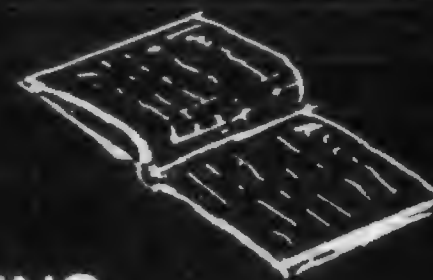
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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*May 1965*

**F**OR HIS WORKSHOP THEME this month, George Elliott has taken the situation where one person of a couple does a U-turn back to follow single file behind his (or her) partner. This type of material makes excellent workshop drilling for the club or for your learner group. Perhaps you can add some drills of your own after you have worked over these which George has dreamed up.

One and three go forward and back  
Now pass thru and separate  
Go round one into the middle  
Pass thru across the set  
Gents turn back and follow your pet  
Go round one into the middle  
Dixie chain and turn back  
Now Dixie chain back  
Girls go left and boys go right  
Go round one back to the middle  
Pass thru across the set  
Girls turn back and follow your pet  
Go round one back to the middle  
Now Dixie chain and turn back  
Dixie chain back  
Girls go left and boys go right  
Go round one back to the middle  
Make a right hand star once around  
Find old corner, left allemande

Promenade and don't slow down  
One and three you wheel around and pass thru  
Gents turn back and follow that girl  
Dixie chain  
On to the next two ladies chain  
Face that two do a right and left thru  
Face that two now half square thru  
Inside four do a right and left thru  
Turn the girl and everybody Frontier whirl  
Do a right and left thru  
Face that two do a half square thru  
On to the next and pass thru  
Gents turn back and follow that girl  
Dixie chain  
On to the next two ladies chain  
Face that two do a right and left thru  
Same four half square thru  
Inside four a right and left thru  
Everybody Frontier whirl, now a right and left thru  
Now square thru three-quarters round  
When you come down, allemande left

One and three go forward and back  
Same ladies chain  
Turn the girl and roll away  
Go up to the middle and back that way  
Same four star thru  
Circle four with the outside two  
Head gents break and make that line  
Forward eight and back in time  
Now pass thru  
Gents turn back and follow that girl  
Now Dixie chain  
On to the next two ladies chain  
Turn the girl and face that two  
Now trail thru and find old corner  
Then allemande left

One and three go forward and back  
Same four pass thru and separate  
Go round one  
Pass thru across the set  
Girls turn back and follow your pet  
Go round one  
Back to the middle and Dixie chain  
Boys left and girls right  
Go round one  
Pass thru across the set  
Girls turn back and follow your pet  
Go round one  
Into the center and Dixie chain  
Boys left and girls right  
Go round one  
Into the middle and pass thru  
Split two and separate  
Go round one and line up four  
Forward eight and back once more  
The end four grand chain  
Find old corner, allemande left

One and three forward and back  
Now pass thru and separate  
Go round one into the middle  
Pass thru across the set  
Gents turn back and follow that pet  
Go round one  
Into the middle and Dixie chain  
Girls go left and boys go right  
Go round one into the middle  
Pass thru across the set  
Girls turn back and follow your pet  
Go round one into the middle  
Now Dixie chain  
Boys go left and girls go right  
Go round one into the middle  
Pass thru across the set  
Gents turn back and follow your pet  
Go round one into the middle  
Now Dixie chain  
Girls go left and boys go right  
Find old corner, left allemande  
*(Please turn the page)*



*(Three more Elliott items)*

Promenade and don't slow down  
One and three you wheel right around and pass  
thru  
On to the next and pass thru  
Gents turn back and follow that girl  
Twice around  
Pass your own and on you go  
Next time you meet it's do paso  
Partner left and corner right  
Partner left an arm around  
Now make a ring when you come down  
And circle left, allemande left

One and three go forward and back  
Now pass thru across the set  
Gents turn back and follow your pet  
Go round one  
Into the middle two ladies chain  
Face that two and pass thru  
Gents turn back and follow your pet  
Go round one  
Into the center two ladies chain  
Side two trail thru  
Find old corner, left allemande

One and three go forward and back  
Pass thru and have a little fun  
Separate go round one  
Pass thru in the middle of the set  
Gents turn back and follow your pet  
Go round one  
Into the middle and Dixie chain  
Girls go left, boys go right  
Go round one  
Pass thru across the set  
Gents turn back and follow your pet  
Go round one  
Back to the middle and Dixie chain  
Girls go left, boys go right  
Go round one  
Into the middle and box the gnat  
A right and left thru the other way back  
Now pass thru to a left allemande

#### **SIR CULATOR**

By Herb Egender, McLean, Virginia

Heads to the middle and back with you  
Forward again and half square thru  
Face the sides and do sa do  
Make an ocean wave and don't be slow  
Men circulate to a brand new Sue  
Latch on and then swing thru  
With the gal you're facing box the gnat  
Right and left thru the other way back  
Dive thru and square thru  
Three-quarters round in the middle you go  
Face the sides and do sa do  
Make an ocean wave and don't be late  
And just the men circulate  
Latch on and swing thru  
Ends turn and the centers too  
Rare back and box the gnat  
Go right and left thru the other way back  
Dive thru, pass thru  
Left allemande

#### **SINGING CALL \***

#### **SWINGING STAR NO. 1**

By Tom Rinker, Omaha, Nebraska

Side two ladies chain across  
Turn the girl don't get lost  
Head couples do sa do  
All the way round to an ocean wave  
Swing star thru, then when you're thru  
Do a right and left thru  
Turn the girl then dive thru  
Star thru, square thru five hands around  
Sides divide then star thru  
Allemande left

#### **BUMPER**

By Joe Johannson, Transcona, Manitoba

Head two couples star thru  
Frontier whirl  
Star thru, Frontier whirl  
Frontier whirl again  
Star thru, Frontier whirl  
Substitute, allemande left

#### **SAY SOMETHING SWEET**

By Marshall Flippo, Abilene, Texas

**Record:** Blue Star 1759, Flip instrumental with  
Marshall Flippo  
**INTRO, BREAK and ENDING**  
Allemande left and allemande thar, go right and  
left star  
Gents back in and make a right hand star  
Shoot that star go full around  
Turn that corner by the right  
Gents star left inside the town  
Go once around tonight  
Turn your partner by the right, allemande your  
corners all  
Do sa do (grand right and left) then promenade  
the hall  
\*Say something sweet to your sweetheart  
And you'll be sweethearts forever more  
**FIGURE**  
Four little ladies chain, turn the cutest girl in  
town  
Heads promenade half way round  
Come into the middle go right and left thru,  
turn that girl and then  
Star thru and pass thru, go right and left thru  
again  
\*\*With the girl in front you box the gnat  
Swing that pretty maid, swing with that girl and  
promenade  
\*Say something sweet to your sweetheart  
And you'll be sweethearts forever more  
\*Repeat ending lines  
\*\*ALTERNATE LINE:  
Star thru and the boys fold

#### **SPECIAL WORKSHOP EDITORS**

June Berlin . . . . .	Workshop Coordinator
Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



### **BASIC EIGHT CHAIN THRUS**

By Allan Brozek, Seymour, Connecticut

**Heads square thru four hands**

**Eight chain four, right and left thru**

**Roll away, box the gnat**

**Change hands, allemande left**

or

**Heads to the right circle to a line**

**Forward and back, star thru**

**Right and left thru**

**Eight chain five (or eight chain one;  
or eight chain nine)**

**Allemande left**

or

**Heads to the right circle to a line**

**Forward and back, star thru**

**Dive thru, pass thru, star thru**

**Pass thru, on to the next**

**Right and left thru, star thru**

**Eight chain three (or eight chain seven)**

**Allemande left**

### **JIM'S GIMMICK**

By Jim Lees, Nottingham, England

**Head two couples right and left thru**

**Same two ladies chain you do**

**Turn 'em boys in the usual way**

**While two and four do a half sashay**

**Head ladies chain three-quarters round**

**Side gents turn 'em as they come down**

**It's forward six and back with you**

**Do it again but pass thru**

**Pass thru across the land**

**You turn back, left allemande**

### **A TRIO**

### **WHEEL AND DEAL BREAKS**

By Gene Pearson, Groves, Texas

**Head two ladies chain to the right**

**New head ladies chain straight across**

**Heads star thru, pass thru**

**Split the sides make a line of four**

**Box the gnat across the track**

**Pass thru, wheel and deal, double pass thru**

**First couple go left, next one right**

**Go right and left thru, star thru**

**Pass thru, allemande left**

or

**Head ladies chain to the right**

**Four ladies chain across the floor**

**One and three lead out to the right**

**Circle up four, head gents break to a line of four**

**Pass thru wheel and deal**

**Center four pass thru, split the sides**

**Make a line of four, box the gnat, right and left  
thru**

**Cross trail to a left allemande**

or

**Head ladies chain to the right**

**New side ladies chain straight across**

**One and three square thru, all the way round**

**Face the sides, star thru, pass thru**

**Wheel and deal, double pass thru**

**First couple go left, next one right**

**Right and left thru then star thru**

**Pass thru, allemande left**

### **EASY ACTION**

### **ACTIVATOR**

By Harley Smith, San Dimas, California

**Sides two ladies chain to the right**

**Turn 'em boys and hang on tight**

**Heads to the right and circle up four**

**Head gents break to a line once more**

**Go forward up and back that way**

**Then all four couples a half sashay**

**Center four will square thru**

**End four star thru, Frontier whirl**

**Circle up four on the side of the world**

**Head gents break make a line of four**

**Then star thru across the floor**

**Pass thru, left allemande**

### **NO FLEAS**

By Julius King, Lexington, Massachusetts

**One and three go right and left thru**

**Turn the girls and whirl away**

**Box the gnat across from you and**

**Swing thru while you're that way**

**Box the gnat don't be late**

**Pull on by, you separate**

**Round one and into the middle**

**Pass thru to the tune of the fiddle**

**Right and left thru the outside two**

**Turn the girls and whirl away**

**Box the gnat across from you and**

**Swing thru while you're that way**

**Box the gnat, hang right on**

**Square thru three-quarters son**

**Corner's there, left allemande**

**Here we go, right and left grand**

### **SINGING CALL x**

### **PASS ME BY**

By Bob Van Antwerp, Long Beach, California

**Record:** MacGregor 1064, Flip instrumental by

Bob Van Antwerp

**INTRO, BREAK and CLOSER**

**Join your hands and circle in a ring**

**All the way around until you're home again**

**Allemande the corner girl, right hand round your  
own**

**Men star left, it's once around the ring you roam**

**Box the gnat, pull by, corner allemande**

**Come back one and do sa do (promenade)**

**And tell the whole wide world, if you don't  
happen to like it**

**Deal me out but don't ever pass me by**

**FIGURE**

**Four ladies chain across and couples one and  
three (two and four)**

**Square thru go all the way, once around for me**

**Do sa do and rock it up and back**

**Just the men circulate and once again you rock it  
Jack**

**Change hands, allemande, grand old right and  
left**

**There's your maid let's promenade**

**And tell the whole wide world, if you don't  
happen to like it**

**Deal me out but don't ever pass me by**

**SEQUENCE: Intro, Figure twice, Break, Figure  
twice and Closer**



## EASY RHYTHM DANCE

### SO LONG DEARIE

By Pat and Bill Boone, Duncanville, Texas

**Record:** Belco 211

**Position:** Open-Facing, M's back to COH for Intro; Closed pos for Dance

**Footwork:** Opposite, directions for M except as noted

**Meas** INTRODUCTION

**1-4** **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**  
In Open-Facing pos M's back to COH wait 2 meas: Step apart L, point R twd partner; Step together R, touch L to R to end in CLOSED pos M facing wall.

#### PART A

**1-4** **Vine, —, 2, —; 3, —, 4, —; Side, Step, Step, —; Dip, —, Recover, —;**  
In Closed pos do alternating vine down LOD M stepping side L, XRIB (W XIF), side L, XRIF (W XIB); Step short step L to side, R,L in place, —; Dip twd COH on M's R, —, recover on L, — to end in Closed pos M still facing wall.

**5-8** **(Scissors) Side, Close, Cross, —; Pivot, —, 2, —; (Fwd) Two-Step, —; Step, Close, Turn, —;**  
Step to side RLOD on R, close L to R, cross RIF (W XIF also) to SEMI-CLOSED pos, —; Do a three-quarter RF couple pivot stepping slow L,—,R,— to end in CLOSED pos facing LOD; Do a fwd two-step down LOD (make this a long reaching two-step) stepping L,R,L,—; Do a two-step to face wall stepping R,L, (turn) R, — to end facing wall in CLOSED pos.

**9-12** **Repeat action of meas 1-4.**

**13-16** **Repeat action of meas 5-8.**

#### PART B

**17-20** **Bal Apart, Step, Step, —; Tog, Step, Step, —; Apart, Step, Step, —; Tog (W LF Spin), Step, Step, —;**  
Releasing Closed pos and blending to OPEN-FACING pos facing LOD balance apart with small steps stepping L,R,L; Balance together to BUTTERFLY pos M facing wall stepping R,L,R,—; Again balance to OPEN pos L,R,L,—; Leading W into full LF solo spin M steps R,L,R,— to end in CLOSED pos M facing wall.

**21-24** **Fwd Two-Step; (Scissors) Side, Close, Cross, —; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;**  
In Closed pos facing wall do a fwd two-step twd wall L,R,L,—; Step side R, close L to R, cross R IF (W XIB) to end facing LOD in BANJO pos; Step fwd L, close R to L, step back L, —; Step back R, close L to R, step fwd R (as M does this hitch step W does a scissors side L, close R to L, cross LIF blending from Banjo pos to SEMI-CLOSED pos facing LOD.)

**25-28** **Bal L, Step, Step, —; Roll, —, 2, —; Bal R, Step, Step, —; Roll, —, 2, —;**  
Blending from Semi-Closed to Closed pos facing partner and wall balance L step-

ping L,R,L,—; Roll RLOD M RF (W LF) in 2 slow steps to end facing wall in CLOSED pos; Balance R stepping R,L,R,—; Roll LOD M LF (W RF) in 2 slow steps to again end in CLOSED pos facing wall.

**29-32** **(Half Box) Side, Close, Fwd, —; (Scissors) Side, Close, Cross, —; (Turn) Two-step; (Turn) Two-Step;**

In Closed pos facing wall do half box stepping side L, close R to L, fwd L, —; (Scissors) Step side R, close L to R, XRIF (W XIF also) to SEMI-CLOSED pos facing LOD; Blending to Closed pos do 2 RF turning two-steps to end M facing wall.

**Sequence:** Intro, A, B, A, B, B, Ending.

**Ending:** Last time thru omit 2 turning two-steps in meas 31 and 32 and substitute:

**RF Couple Pivot in 2 steps stepping L, —, R, —; Snap Twirl, 2, Acknowledge.**

## GREAT MUSIC

### BYE BYE MAMA

By Lucile and Andy Hall, Broadview, Illinois

**Record:** Grenn 14069

**Position:** Open for Intro, Closed for Dance

**Footwork:** Opposite, directions for M except as noted

**Meas** INTRODUCTION

**1-4** **Wait; Wait; Apart, —, Kick, —; Together, —, Tch (to Closed), —;**

In Open pos inside hands joined wait two meas: Step apart on L, —, kick R across L (low kick), —; Step to RLOD on R to face partner, —, tch L to R to end in CLOSED pos M's back to COH to start dance.

#### DANCE

**1-4** **(Box) Side, Close, Fwd, —; (Box) Side, Close, Back, —; (Scissors) Side, Close, Cross, —; (Scissors) Side, Close, Cross, —;**  
Step LOD on L, close R to L, step fwd on L, —; Step RLOD on R, close L to R, step back on R, —; Step LOD on L, close R to L, XLIF of R (W also XIF) to face RLOD in L OPEN pos, —; Step RLOD on R, close L to R, XRIF of L to face LOD in OPEN pos inside hands joined.

**5-8** **Fwd, Close, Back, Close; Walk, —, 2, —; Step, Kick, Step, Kick; Roll, —, 2 (to Closed), —;**

Step fwd on L, close on R, step back on L, close on R; Walk fwd L, —, R, —; Step apart on L, kick R across L (low sharp kick), drop hands step on R to face COH (W faces wall), kick L across R; In two slow walking steps L, —, R, — roll away from partner M turn LF (W RF) end M facing wall in CLOSED pos.

**9-12** **(Box) Side, Close, Fwd, —; (Box) Side, Close, Back, —; (Scissors) Side, Close, Cross, —; (Scissors) Side, Close, Cross, —;**  
Repeat action of meas 1-4.

**13-16** **Fwd, Close, Back, Close; Walk, —, 2, —; Step, Kick, Step, Kick; Roll, —, 2 (to BUTTERFLY), —;**

Repeat action of meas 5-8 ending in BUTTERFLY pos M's back to COH.



**17-20 Side, —, Behind, —; (Limp) Side, Behind, Side, Behind; Dip Apart, —, Recover, —; (Change Sides) Two-Step;**

(Slow) Step LOD on L, —, XIB on R, —; (Quick) Side on L, XRIB, side on L, XRIB; Dip back on L (away from partner), —, step fwd on R, —; Drop trailing hands and in one two-step change sides W going under M's L arm facing partner immediately in BUTTERFLY pos.

**21-24 Side, —, Behind, —; (Limp) Side, Behind, Side, Behind; Dip Apart, —, Recover, —; (Change Sides) Two-Step;**

Step LOD on R, —, XLIB, —; Side on R, XLIB, side on R, XLIB; Dip back on R (away from partner), —, step fwd on L, —; Drop trailing hands and in one two-step change sides W going under M's R arm ending in SEMI-CLOSED pos facing LOD.

**25-28 Fwd Two-Step, —; Step Back, Draw, , Tch; Turn Two-Step; Turn Two-Step (to Semi);**

Starting on L do one fwd two-step; Step back on R, draw L back to R in 2 cts, touch L; In CLOSED pos do two turning two-steps down LOD to end in SEMI-CLOSED pos.

**29-32 Fwd Two-Step, —; Step Back, Draw, , Tch; Turn Two-Step; Turn Two-Step;**

Repeat action of meas 25-28 ending in CLOSED pos M's back to COH to start dance.

DANCE GOES THRU THREE TIMES

**Ending:** For meas 31 and 32 third time thru dance, instead of two turning two-steps, do following:

**Apart, —, Kick, —; Tog, —, Tch, —; (W leans head on M's shoulder on last count)**

## INTERRUPTED PIVOT

### JUST IN TIME

By Blackie and Dottie Heatwole, McLean, Virginia  
**Record:** Top 26008

**Position:** Intro, Diag. Open-Facing; Dance, Closed facing LOD

**Footwork:** Opposite, directions for M except as noted

**Meas** INTRODUCTION

**1-4 Wait; Wait; Apart, —, Point, —; Tog, —, Tch (to Closed), —;**

In Diag Open-Facing pos wait 2 meas: Step back from partner on L ft, hold 1 ct, point R ft twd partner, hold 1 ct; Step twd partner on R ft, hold 1 ct, touch L to R, hold 1 ct ending in CLOSED pos M facing LOD.

### PART A

**1-4 Walk, —, 2, —; (Scissors) Side, Close, Cross, (to Sidecar) —; Back, Side, Thru, (to Semi) —; Fwd Two-Step;**

Starting M's L ft walk fwd LOD 2 slow steps L,R; Step side twd COH on L ft, close R ft to L, cross L in front of R (W XIB) adjusting to SIDECAR pos M facing

wall; M steps back twd COH on R ft, side down LOD on L ft, thru down LOD on R ft, hold 1 ct (W steps side twd RLOD on L, in place on R, thru down LOD on L, hold 1 ct) ending in SEMI-CLOSED pos facing LOD; In Semi-Closed pos do one two-step down LOD.

**5-8 Walk, —, Pick Up (to Closed), —; (L) Turn, Close, Turn, —; Back Buzz, 2, 3, 4; Dip, —, Recover (to Closed), —;**

Starting on R ft M walks fwd down LOD 2 slow steps R,L adjusting slightly to face diag COH and LOD (W starts a 1/2 LF turn on 1st step, completes turn on 2nd step L,R) ending in CLOSED pos M facing diag twd COH and LOD; Do one LF turning two-step moving down LOD to end in CLOSED pos M facing RLOD; M back buzzes keeping R ft in place and pushing with L ft L,R,L,R (W buzzes fwd keeping L ft in place and pushing with R ft R,L,R,L) ending in CLOSED pos M facing LOD; Dip back twd RLOD on L ft, hold 1 ct, recover on R ft, hold 1 ct.

**9-12 Repeat action of meas 1 thru 4.**

**13-16 Repeat action of meas 5-8 ending in CLOSED pos M facing LOD.**

### PART B

**17-20 Walk, —, 2, —; (Hitch) Fwd, Close, Back, —; Bwd Two-step; Dip, —, Recover, —;** Starting on M's L ft walk fwd down LOD 2 slow steps L,R; Starting M's L step fwd L, close R to L, step back on L, hold 1 ct; Starting on M's R ft do one bwd two-step twd RLOD; Dip back twd RLOD on L, hold 1 ct, recover on R, hold 1 ct.

**21-24 Repeat action of meas 17-20 except recover to SEMI-CLOSED pos facing LOD meas 24.**

### PART C

**25-28 Walk, —, 2, —; (Rock) Fwd, In Place, Back, In Place; Walk, —, Face, —; Vine, 2, 3, 4;**

Starting in Semi-Closed pos walk fwd down LOD 2 slow steps L,R maintaining Semi-Closed pos; Starting on M's L (W's R) step fwd down LOD, in place on M's R, step back twd RLOD on L, in place on R ft (Note: This is a quick movement and most of weight should be on inside feet (M's R, W's L) and the fwd step and back step should be almost like a touch taking just enough weight so that a push can be made for the step back and the fwd walking step which follows in meas 27); Starting on M's L walk fwd LOD 2 slow steps turning to face wall on second step (W face COH) ending in CLOSED pos; Vine down LOD side on L, behind on R (W XIB), side on L, in front on R maintaining Closed pos M facing wall.

**29-32 Pivot, —, 2, —; Throw Out, 2, Pivot, —; 2, —, Throw Out, 2; Twirl, —, 2, (to Closed) —;**

Starting on M's L ft do a slow RF couple pivot in 2 steps L,R (W R,L) ending in CLOSED pos M facing diag twd wall and



LOD; M steps quickly in place L,R as he uses momentum of pivot to throw or swing W away in 2 steps R,L of one ct each to a wide SEMI-CLOSED pos facing diag twd wall and LOD, then M steps L ft across W to face RLOD as W steps between his feet on her R to end in CLOSED pos; Complete the couple pivot started in meas 30 with M stepping on R ft to end in Closed pos facing diag twd wall and LOD, again as M steps quickly in place L,R he throws or swings W away to repeat the action of meas 30 ending in a wide Semi-Closed pos facing LOD; From the wide Semi-Closed pos M takes 2 slow steps L,R almost in place as W twirls RF twd COH and LOD under M's L and W's R joined hands to end in CLOSED pos M facing LOD.

#### BRIDGE

- 1-2 Side, Tch, Side, Tch; Dip, —, Recover, —;**  
In Closed pos facing LOD step side twd COH on L ft, tch R to L, step side twd wall on R ft, tch L to R; Dip back twd RLOD on L ft, hold 1 ct, recover on R, hold 1 ct.

#### ENDING

- 1-4 Walk, —, 2, —; Side, Tch, Side, Tch; Dip, —, Recover (facing wall), —; Apart, —, Point, —;**  
In Closed pos M facing LOD walk down LOD 2 slow steps L,R; Step side twd COH on L ft, tch R to L, step side twd wall on R ft, tch L to R; Dip back twd RLOD on L ft, hold 1 ct, recover on R ft turning to face wall during recovery, hold 1 ct; Step back away from partner M taking W's L hand with his R and point.

Sequence: A, A, B, B, C, Bridge, A, A, B, B, C, Bridge, A, A, Ending.

Note: Record may be speeded slightly if desired.

#### CIRCULACHE

By Ted Wegener, Gardena, California

**Allemande left and allemande thar  
Right and left, boys back up in a big old star  
Just the men you circulate  
Back up now with a brand new date  
Just the men you circulate  
Back 'em up and don't be late  
With the girl on the left, allemande left**

#### CONTRA CORNER

#### WASHINGTON'S QUICKSTEP

Traditional

Suggested music: Washington's Quickstep if possible

**1, 3, 5 couples active and crossed over  
Right hand star with the couple below  
Left hand star back to place  
Down the center with partner  
Same way back and cast off  
Right and left four with opposite couple  
Active couples forward and bow, come back to place  
Active couples swing partner**

#### RAINBOW

By Larry Brockett, Los Alamitos, California

**Heads square thru four hands around  
Split two, line up four  
Loop the loop right where you are  
First couple left, next right  
Pass thru, wheel and spread  
Star thru, double pass thru, cloverleaf  
Square thru three-quarters round, box the flet  
Pull by, go right and left grand**

#### SWORD DANCE

By George Sword, Hagerstown, Maryland

**Head ladies chain to the right  
New head ladies chain across  
Two and four do a right and left thru  
Same two roll a half sashay  
One and three move up to the middle and back  
Forward again, do sa do all the way round to an ocean wave  
Rock it forward and back  
Now sides move down the line and star thru  
Frontier whirl, with the girl in front star thru  
Now pass thru to the next two  
Cross trail and allemande left**

#### SINGING CALL x

#### DARKTOWN STRUTTER'S BALL

By Walt Jessup, Milpitas, California

**Record:** Hi-Hat 317, Flip instrumental with Walt Jessup

OPENER and BREAK

**Walk all around your corner, turn your partner by the left**

**Four ladies gonna chain straight across the set  
Turn 'em round, chain 'em back across I say  
Why don't you join hands and circle left around that way**

**\*\*Go struttin' with your lady, do a left allemande  
Then weave that ring, in and out so grand  
Meet your own, do sa do you do  
Left allemande, promenade to the blues  
(We're gonna) Dance all night at the Darktown Strutters ball**

(Let's do it again)

**\*\*ALTERNATE LINE:**

**Go walkin' and a talkin', do a left allemande  
FIGURE (Four times thru)**

**One and three promenade, take a walk with your maid**

**\*Two and four pass thru, then all promenade  
(Keep) A walkin' and a talkin' like you usually do  
One and three wheel around, square thru you do  
Count four hands then, swing a corner there  
Left allemande new corner, then you weave that square**

**Gonna dance on both of my shoes**

**Do sa do to the jelly roll blues**

**Promenade all night to the Darktown Strutters ball**

(Let's get dancin')

(or Let's do it again)

(or One more time)

**\*ALTERNATE LINE (Suggested after the first time thru):**

**Two and four pass thru, all promenade I say**



## EXPERIMENTAL DRILLS

This month we spotlight Swap Around in our Experimental Lab section. You'll find the description on page 70 of this issue. Read it over and then check the following examples.

Heads to the right and circle four  
Head gents break to a line of four  
Forward and back you're doing fine  
Swap around, bend the line  
Swap around, bend the line  
Star thru, dive thru, pass thru  
Star thru and cross trail  
Left allemande

Four ladies chain a grand chain four  
Turn 'em now in the usual way  
Heads to the right and circle up four  
Head gents break to a line of four  
Swap around, bend the line  
Swap around, bend the line  
Star thru, square thru three-quarters  
There's your corner, left allemande

One and three will swap around  
Separate now and go around one  
Come into the middle and swap around  
Right and left thru the outside two  
Turn the girl, dive thru, pass thru  
Right and left thru and turn your Sue  
Dive thru then square thru  
Three-quarters around, left allemande

Head ladies chain across the town  
One and three will swap around  
Separate now and go around one  
Come into the middle swap around  
Right and left thru, turn your girl  
Dive thru, go right and left thru  
Turn on around and swap around  
Right and left thru and turn your Sue  
Dive thru and square thru three-quarters round  
Allemande left

The following were sent in by Red Porter of Pasadena, Texas.

Head ladies chain across from you  
Same two couples square thru  
Count four hands and when you do  
Right and left thru the outside two  
Turn on around and dive thru  
Swap around, left allemande

Four ladies chain a grand chain four  
Turn 'em around let's dance some more  
One and three will swap around  
Separate now and go around one  
Line up four, go forward and back  
Star thru, substitute  
Swap around, left allemande

Allemande left your corner  
Turn partner by the right  
Gents star left go round the town  
Star promenade your own little girl  
Around the town two by two  
Swap around, left allemande

Promenade and don't slow down  
Girls roll back just one man  
Promenade now go round the land  
Swap around, skip one girl  
Allemande left

One and three will star thru  
Two ladies chain across from you  
Turn the girls and swap around  
Star thru, two ladies chain  
Turn the girls and swap around  
Allemande left

Heads star thru, swap around  
Star thru then swap around  
Bend the line, left allemande  
Here we go right and left grand

## A GRAND DEAL

By Ken Laidman, Powell River, B.C.

Head two ladies chain across  
Turn the girls and don't get lost  
Same two a half square thru  
Then do sa do the outside two  
All the way around, make an ocean wave  
Rock it up and rock it back  
Swing thru the best you can  
Got a new wave so rock it man  
The ends cross over, centers turn back  
Check your lines then wheel and deal  
Lady in front go right and left grand

## STAR KISSED

By Fred Applegate, Spring Valley, California

One and three star thru  
Pass thru and split two  
Round one and make a line  
Forward eight and back in time, star thru  
Wheel left three-quarters round  
Star thru across the town  
Center four split two  
Round one to a line you do  
Star thru  
Wheel right three-quarters round  
Star thru, left allemande

## GOOD

## ACROSS THE FOLD

By Monty Montooth, Fayetteville, North Carolina  
Side couples right and left thru  
Turn a little girl and when you do  
Heads lead right and circle four  
Head gents break and line up four  
Forward eight and back you're told  
Pass thru, ends cross fold  
Centers turn back, pass thru  
Centers in, cast off three-quarters round  
Balance forward, back all four  
Ends run, line up four  
Forward eight, back you're told  
Pass thru, ends cross fold  
Centers turn back, pass thru  
Centers in, cast off three-quarters round  
Balance forward, back once more  
Ends run, line up four  
Forward eight, back you do  
Bend the line, cross trail thru  
Left allemande



## ARKIE FIGURES

Here is a collection of figures by various authors  
as called by Bob Page

Allemande left go forward three  
Right, left, right, the heads turn back  
Go forward three  
Left, right, left, the girls turn back  
Go forward two, right, left, the men turn back  
Grand right and left round the mixed up ring  
Grand right and left, find your own and swing,  
promenade

Head two couples star by the right go all the way  
around  
Left to your corner do an allemande thar, head  
couples back up  
And make a right hand star  
Throw in the clutch, twice around the ring you go  
Skip this one to the same sex arkie thar, heads  
back up  
In a right hand star  
Shoot this star full around, heads star right across  
Opposite one and arkie thar, heads back up in  
the star  
Shoot this star go once and a half  
Sides star right three-quarters round  
There's the corner, allemande left

Head gents and corner girls star by the right  
on the inside track  
All the way around, pass your partner, same sex  
arkie thar  
Head gents, side ladies back right up and make  
this star  
Shoot the star go right and left, same sex and  
arkie thar  
Head gents, side ladies back right up and make  
this star  
Shoot the star go right and left, same sex and  
arkie thar  
Head gents, side ladies back right up and make  
this star  
Shoot the star do an arkie grand, grand right and  
left  
Till you meet your own then swing and  
promenade

Head gents and corner girls star by the right on  
the inside track  
All the way around, pass your partner, same sex  
arkie thar  
Head gents, side ladies back right up and make  
this star  
Shoot the star do an Alamo style, balance  
forward and back  
Turn by the right go half about, balance forward  
up and back  
Turn by the left go half about, balance up and  
down  
Turn by the right half way round, then balance  
again  
Turn by the left, do an arkie grand, grand right  
and left  
When you meet your partner swing and  
promenade

One and three right and left thru  
Whirlaway with a half sashay  
Two and four cross trail  
Same sex arkie allemande  
Partner (original) now with an arkie grand  
All the way around meet your own and swing

One and three cross trail around just one  
Into the middle and square thru three-quarters  
round  
Same sex, arkie allemande, partners (original)  
now arkie grand  
Grand right and left till you meet your own, then  
swing and promenade

One and three lead out to the right and circle to  
a line  
Pass thru and men fold (or girls) square thru  
three-quarters  
Same sex arkie allemande, partners (original)  
arkie grand

## THAT'S ALL

By Bill Boaz, Lynwood, California

Heads go forward, back with you  
Same two swing star thru  
Circle up four, two lines of four  
Forward eight and back you reel  
Pass thru, wheel and deal, star thru  
Then swing star thru, left allemande

## SINGING CALL x

## PAYING OFF THE INTEREST

By Lee Helsel, Sacramento, California

Record: Kalox 1042, Flip instrumental with  
Lee Helsel

OPENER, BREAK and CLOSER

Head two ladies chain, turn your girl and then  
Side two ladies chain across the ring  
Four ladies chain back home, turn your girl alone  
Gents star right and to your corner go  
Allemande left your corner, grand old right and  
left

Meet your girl and promenade the ring  
You said you would be mine, we signed the  
dotted line

\*Now I'm paying off the interest with my tears  
FIGURE

Allemande your corners all, turn a right hand  
round your taw

Four ladies promenade inside the ring  
Box the gnat at home, swing her there alone  
Join hands and circle round the ring  
Whirlaway a half sashay, grand right and left  
around

When you meet that brand new lady promenade

\*I didn't understand your easy payment plan  
Now I'm paying off the interest with my tears

\*ALTERNATE PATTERN

I never knew your love was like a charge account  
That contract that we wrote was just a short term  
note

At the expiration date you said there's no rebate  
Another love you chose now my account is closed  
You meant it when you said that I'd run out of  
credit

SEQUENCE: Opener, Figure twice, Break, Figure  
twice and Closer



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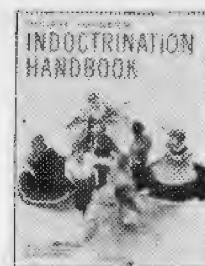
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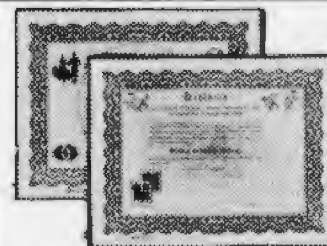
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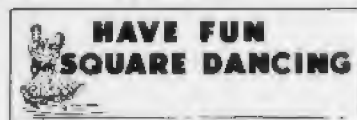
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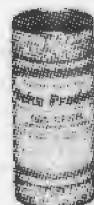
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(Letters, continued from page 3)

got double coverage. Thanks a million for the good job on the article. It was greatly appreciated by the group and myself . . .

"Rut" Rutledge

Albuquerque, N.M.

**We can't seem to figure out how the photo mixup occurred—probably just a case of gremlins in the photo file. It was hardly any time at all after the January issue was out before we heard from the folks in the Canal Zone, calling attention to the error and hoping YOU folks wouldn't mind. Editor**

Dear Editor:

I think if more dancers subscribed to Sets in Order and also lived up to the contents of it, there would be very few problems in square dancing . . .

Malcolm Greenwood

Westbank, B.C., Canada

Dear Editor:

Would like you to know some of the remarks made by the ladies about the magazines you sent to some of the students in the square dance classes for distribution. They read their copies from cover to cover, then swapped different months with each other and the hus-

bands were quoted as saying that their wives hold issues like the Bible. The wives claim the same thing about the husbands. Anyway, you can see the sample issues were well received and you will have new subscribers in the near future . . .

Maxine McKinney  
Norfolk, Va.

Dear Editor:

All former members of the Spin-N-Wheels Square Dance Club of Seville, Spain, will be glad to hear that we are holding a reunion at Offut AFB, Omaha, Nebraska, on July 16-17. People interested in attending are invited to write to me for details.

Walt Trumbo

12015B Barksdale Dr.  
Omaha, Nebr. 68123

Dear Editor:

. . . Many thanks to you and the other staff members for the good job on our ads of January and March, 1965.

Tom McNulty

Mohawk Valley Square Dance Assn.  
Oriskany, N.Y.

Dear Editor:

Square dancing with caller Bob Ruff is a

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way of life. A recent example of this man's magic and his warm feeling for people recently brought good fortune to a widow and her five children. He was instrumental in organizing and directing three square dances to help these people, the family of a fellow square dance caller.

Each dance was a real success both financially and because it gave hundreds of people an opportunity to participate in such a worthwhile effort. The delightful total gained thru the dances was \$2000.00, a real tribute to square dancers and to Bob Ruff's priceless gift of selflessness.

Gordon and Marilee Luff  
Whittier, Calif.

Dear Editor:

... We've found Sets in Order such a big help. A case in point was your article on decorations for special nights. We just had a graduation night and the "celestial" theme seemed to fit in perfectly with our club name (Swingin' Saints) so we borrowed it.

Kay Kelly  
Brockville, Ont., Canada

Dear Editor:

Please renew our subscription for another

year; your magazine rates the highest in our estimation. We just graduated a class of 11 squares — 20 lessons. Now they are in 15 lessons of Advance Workshop, going great guns so far. We tell them of your magazine and recommend it above all others.

Dale Manson  
Cherry Valley, Ill.

Dear Editor:

It was a thrill indeed to see the article on page 33 of the February issue of Sets in Order about the Dudes and Dolls Square Dance Club in Corbin, Kentucky. However, there was a "slight" error. Our town's population is 16,000 — not 1600 as stated in the article.

Mrs. Harold K. Brooks  
Corbin, Ky.

**We're sure sorry we decreased the size of your town so radically; it was unintentional. Editor**

Dear Editor:

... Just want you to know that even tho' my career as a club caller was very brief (and I am now taking a year off just to "catch up" with myself), I expect to be making use of my square and round dance training as a leader in many ways over the next few years. As a

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RAY SMITH



SMITHWICKS

cover-to-cover reader of *Sets in Order*, I hope you will continue to cover the dance scene generally enough to be of value.

In many ways my experience in this area and with this community suggests that square dance *clubs* can sometimes do more harm to dancing than good. So please don't let people forget — ever — that the main reason for dancing is to help people to enjoy themselves and share that pleasure with others on the same dance floor.

Perhaps, one day, several years hence, I

shall send you an article about my life as the square-dance-calling wife of an Anglican priest!

Jean Koning  
Huntsville, Ont., Canada

Dear Editor:

We have been receiving *Sets in Order* ever since we completed lessons and since we have been in the calling and teaching end of square dancing your magazine is priceless.

We will be traveling to the 14th National Convention in Dallas and would enjoy danc-

## LATEST RELEASES on these OUTSTANDING LABELS

### BLUE STAR:

- 1757 — **All By Myself**  
Caller: Marshall Flippo, Flip Inst. Round
- 1758 — **A Night In Rio**  
by Ben & Vivian Highburger  
**Skiping Along**  
by Bryce & Elner Reay
- 1759 — **Say Something Sweet**  
Caller: Marshall Flippo, Flip Inst.
- 1760 — **When The Whippoorwill Sings**  
Caller: Marshall Flippo, Flip Inst.
- 1761 — **Puttin on the Dog**, Key A  
Flip Lone Star Rag, Key A  
Hoedowns

### KEENO:

- 2300 — **Build a Bungalow**  
Caller: Harold Bausch, Flip Inst.
- 2310 — **Round Robin**  
Caller: Harold Bausch, Flip Inst.

### MUSTANG:

- 113 — **Chinatown**  
Caller: Snooky Brasher, Flip Inst.
- 114 — **Banjo Sam**  
Caller: Tommy Stoye, Flip Inst.

### BOGAN:

- 1181 — **Singin and Swingin**  
Caller: Darrel Slocum, Flip Inst.
- 1182 — **Polka on a Banjo**  
Caller: Joe Robertson, Flip Inst.
- 1183 — **Good Clean Fun**  
Caller: Joe Robertson, Flip Inst.
- 1184 — **Invisible Tears**  
Caller: Keith Thomsen, Flip Inst.

### ROCKIN "A":

- 1321 — **My Gal Sal**  
Caller: J. P. Jett, Flip Inst.
- 1322 — **Boil The Cabbage**, Key A  
Rag time Annie, Key D  
Hoedowns
- 1323 — **Sweet Baby**  
Caller: Bill Wilson, Flip Inst.
- 1324 — **Ruffles**, Key G  
**Hell Among the Yearlings**,  
Key D  
Hoedowns
- 1325 — **Boogie Beat**, Key C  
**Blay's Hoedown**, Key A  
Hoedowns
- 1326 — **Heartaches by the Number**  
Caller: J. P. Jett, Flip Inst.

### LORE:

- 1075 — **Basin Street Blues**  
Caller: Johnny Creel, Flip Inst.
- 1076 — **Are You From Dixie**  
Caller: Johnny Creel, Flip Inst.
- 1077 — **Betcha My Heart I Love You**  
Caller: Bob Augustin, Flip Inst.
- 1078 — **Shine**  
Caller: Johnny Creel, Flip Inst.
- 1079 — **In My Own Peculiar Way**  
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### SWINGING SQUARE:

- 2323 — **Steppin Out With My Baby**  
Caller: Bill Saunders, Flip Inst.
- 2324 — **Home in San Antonio**  
Caller: Billy Brooks, Flip Inst.
- 2325 — **Ask Marie**  
Caller: Johnny Reagan, Flip Inst.
- 2326 — **Your Cheatin' Heart**  
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ing with clubs along the way. We will answer all acknowledgments.

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Dear Editor:

Here's a simple way for touring squares to

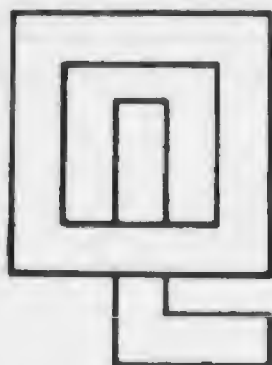
find a dance to go to. If all dancers would use decals on their cars it would be effortless for a tourist to open a conversation with a native driving a car with a square dance decal. This should be a help to everybody.

E. Zades  
Springfield, Mass.

Dear Editor:

Please enter the enclosed four subscriptions to Sets in Order. These are for our four devoted officer couples of our Allemande Square Dance Club, which celebrated its 14th Anni-

## NEW RELEASES



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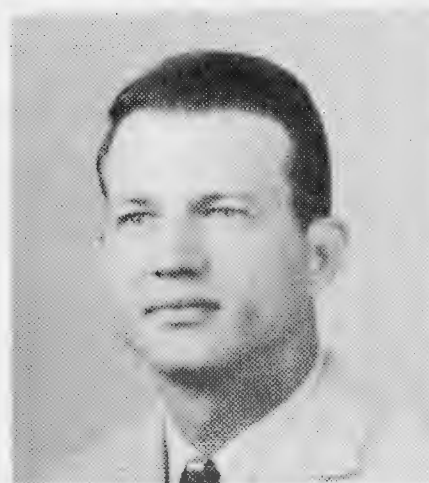
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versary in March. Over 26 squares attended the dance.

Mrs. Krause and I wish to use this means to express our appreciation for the fine leadership our officers are giving our club—the grand job they are doing. We could think of no more suitable way to express our feelings—having been subscribers to Sets in Order since 1958...

Karl J. Krause  
Kenosha, Wisc.

Dear Editor:

... We would like to take this opportunity

to tell you how very much we enjoy Sets in Order. It is truly a wonderful square dance magazine.

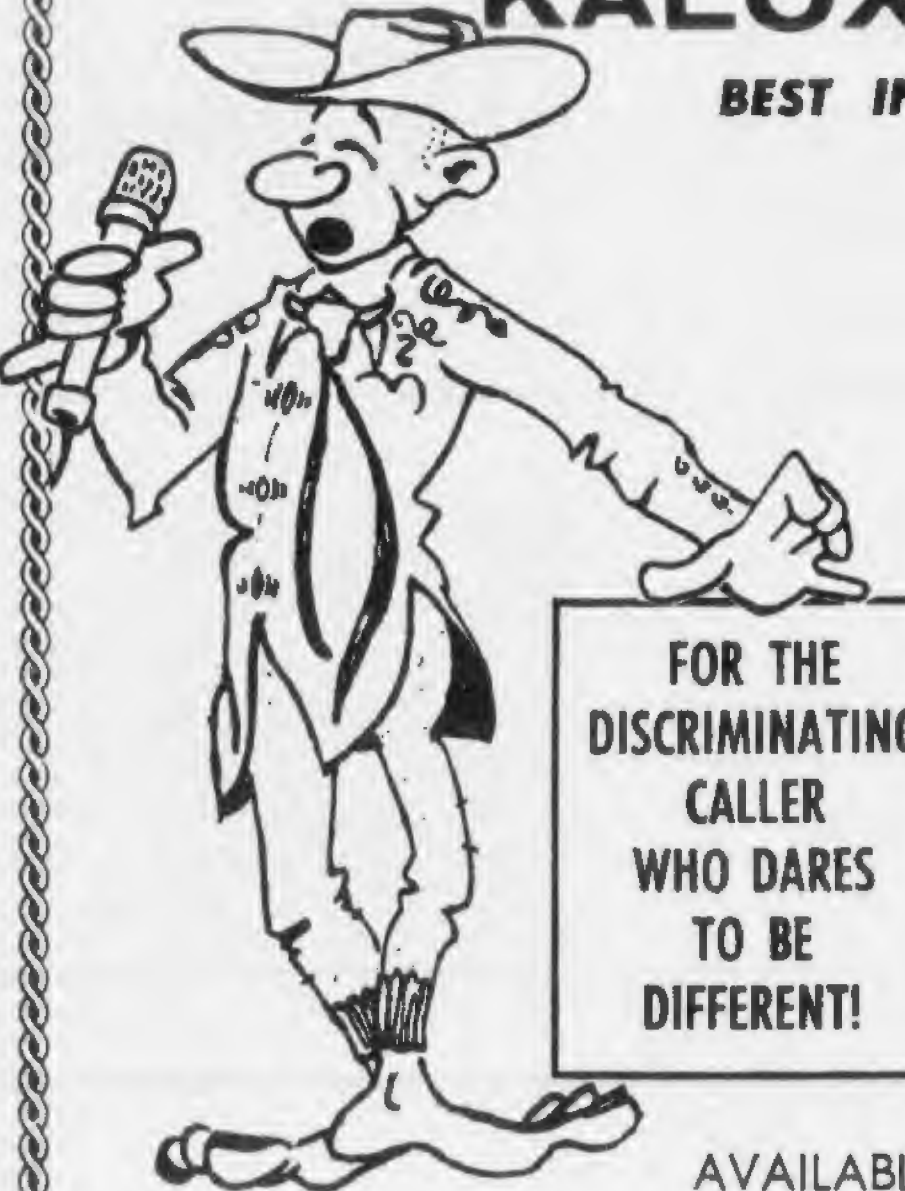
J. D. and Mel Sexton  
Topeka, Kansas

### NEW MEXICO STATE FESTIVAL

The 18th Annual New Mexico Square Dance Assn. State Festival is planned for Albuquerque on May 14-15. The Central District will host the affair which will take place in the Valley High School Gym. Joe Mock is General Chairman. Guest caller will be Jerry Haag of

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**K-1044 HEADIN' FOR THE BARN / DOWN HOME RAG**  
HOEDOWNS

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**LH-146 GOTTA TAKE ME BACK**  
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### DEADLINES — DEADLINES!

Deadlines have become even deadlier at Sets in Order. *Please* — we are asking all publicity representatives and others who wish material to appear in Sets in Order — to have it in our office one month and ten days before date of issue of the magazine. This means that material for *July* must be here before *May 20, 1965*. Terrible, but necessary.

### DOCEY AWARDS AT CENLA

The 6th Annual Cenla Square Dance Festival will be held May 15 in the air-conditioned Convention Hall in downtown Alexandria, La. MC's will be Mel Holly and Jay Griffith with other outstanding callers from the Southwest District. Again the Docey Awards will highlight the program. These are given to a caller and a couple who have contributed the most to square dancing in the area during the past year. Dan and "T" Cresap are General Chairmen of the Festival.



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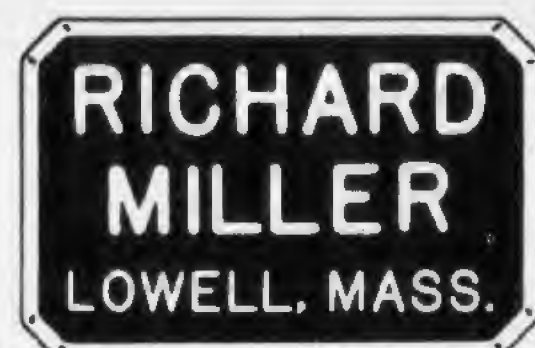
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# The CALLER OF THE MONTH



Harry Baker — Salt Lake City, Utah

**H**ARRY BAKER is one person who came into square dancing on a wave of enthusiasm after having watched 5000 dancers go thru the figures at the Golden State Festival in Oakland, California, in 1947. He and his wife Grace could hardly wait to get home to Utah and start in this wonderful activity themselves.

After learning square dance basics and many round dances, the Bakers felt they had become bona fide square dancers. For nine years they enjoyed this dancing phase, helping their instructor, sometimes, in teaching beginners and demonstrating rounds. It was a rewarding period of time, resulting in new and lasting friendships.

About 1956 the main square dance club in their area broke up and a group of dancers got together and asked Harry if he would call for them, should they form a new club. He agreed and the Happy Squares came into being with Harry at the mike. The club is now approaching its 10th birthday with Harry still calling for them.

Harry is positive that his previous years of dancing, during which time he would call a guest tip or two, placed him in a perfect position to learn to teach others. He also gives his

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attendance at Asilomar credit for excellent staff instruction.

On the calling and teaching program at all the major area festivals, Harry has also done workshop assignments in Utah and the surrounding states. Each year he and Grace teach a new class of beginners. Up until this year Harry has been an officer in the Utah State Association since it was formed. He is presently on the Round Dance Staff and helps with setting up and printing the local Square Talk Magazine of the association.

## DENVER COUNCIL DANCE

A Fun, Frolic and Friendship Dance, sponsored by the Denver Area Council, will be held in that Colorado city on May 17. Tickets are sold to club members allowing them to bring one new square dance couple as their guests, at no charge. The main purpose of the dance is to enable new and old dancers to mix in having a good time.

## MAVERICK ROUNDUP

On May 21-22, the Maverick Square Dance Club of Casper, Wyo., will hold their annual

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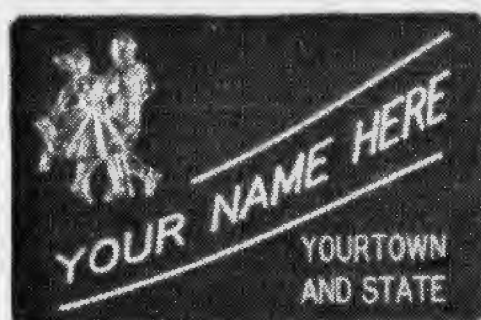
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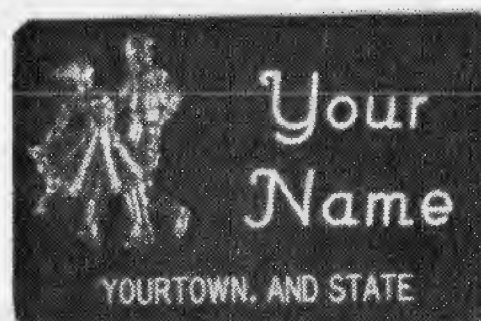


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### ANGIE STORK

Angie Stork, who, with her husband Bob,  
was very active in establishing the square  
dance activity in Southern California and also  
for a time in Louisville, Kentucky, was the

victim of an automobile accident in Murrietta,  
Calif., on March 21. She is survived by her  
husband, two daughters and her father. Bob  
Stork was the second President of the South  
Coast Square Dance Assn. in the Long Beach  
area and Angie was Exhibition Chairman for  
the first California State Convention which  
was held in Long Beach. She was also a char-  
ter member of the Round Dance Teachers  
Assn. of Southern California. In recent years,  
after returning from Louisville, the family  
lived in Encinitas, Calif.

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*Meg Simkins*





*Bob and Golda Morrison — Kailua, Hawaii*

**N**OW OPERATING as round dance teachers plus in the 50th State, Bob and Golda Morrison were actually introduced to round and square dancing in the 49th State back in the days when it was still a territory. To be exact, the locale was Juneau, Alaska, 1955.

In 1956 the Coast Guard, of which Bob is an active member, transferred the Morrisons to Long Beach, Calif., where they soon found themselves in the middle of their favorite hobby again. Bob served as Second Vice President and Golda as Secretary of the South Coast Assn. of Square Dance Clubs and the next year, 1959, Bob became President.

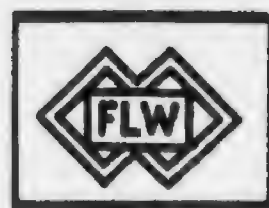
The Morrisons evolved into round dance instructors almost overnight when a caller who had been teaching rounds asked them to take over. This was in 1958 and, armed with Hamilton's "American Round Dancing" and some records they were on their way, inexperienced but loaded with enthusiasm and determination.

They formed two clubs for round dancers from their classes and joined the R.D.T.A. of Southern California. Golda was elected secretary of that organization. Since the first, Bob and Golda have taught Round Dance Basics each year.

In 1962 they were Chairmen of round dancing for the International Square Dance Festival

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and in 1963 they were Round Dance Advisors and Coordinators for the California State Convention, both in Long Beach.

That same year the Coast Guard again moved the Morrisons, this time to Honolulu. The move meant turning over their responsibilities, including that as Round Dance Advisors to the 13th National Convention, to others. Once in Hawaii, however, they lost no time in joining the activity there. Their two round dance clubs are Hui Hulapokaa (Group Dancing in a Circle) and Hui Hauoli Poe Poe

(Group of Happy Dancers).

They were instrumental in helping form the Hawaii Callers and Round Dance Teachers Workshop with Bob as first Secretary-Treasurer. They have been elected by the Hawaii Federation to be General Chairmen for the Second Aloha State Square Dance Convention Oct. 8-10, 1965.

The big problem in the Islands is rotation of service personnel who comprise some 90% of their dancers, but the Morrisons never cease to enjoy the experience of teaching new groups.

## New Rounds:

**"S'IL VOUS PLAIT" (waltz)**  
by Anita and LeRoy Stark  
Alexandria, Va.

**"MAYTIME"**  
by John and Catherine Gradish  
Elyria, Ohio  
**GR 14072**



New Flip Square:  
**"HI-JOLLY"**  
by Johnny Davis  
**GR 12074**

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**LATEST IN ROUNDS**

- 4703 “JUST AROUND THE CORNER” — KAY & FORREST RICHARDS  
“GOLDIES WALTZ” — EV & AMY KUHN  
4702 “MY AFFECTION” — TWO-STEP — PEGGY & GERRY MACE  
“WALTZ TENDERLY” — JOE & ES. TURNER

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(Records, continued from page 6)

### PAYING OFF THE INTEREST — Kalox 1042\*

Key: E flat      Tempo: 127      Range: High HC  
Caller: Lee Helsel      Low LC  
Music: Standard 2/4 — Guitar, Trumpet, Vibes,  
Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop

**Comment:** A fast moving and well played instru-  
mental of a good tune. The dance is well  
metered, the patterns are conventional and the  
lyrics interesting. Rating: ☆☆☆

### I'M FOREVER BLOWING BUBBLES — Top 25098

Key: A flat      Tempo: 121      Range: High HC  
Caller: Dick Jones      Low LD  
Music: Standard 2/4 — Banjo, Piano, Drums, Bass,  
Clarinet

**Synopsis:** Allemande — right to partner, turn  
back 2 — wrong way thar — shoot star back  
two — wrong way thar — shoot star — alle-  
mande — swing — promenade. (Figure) Four  
ladies chain — heads promenade 3/4 — sides  
star thru — swing star thru — dive thru —  
square thru 3/4 — allemande — do sa do —  
swing — promenade.

**Comment:** Good music and a well written dance.  
A little practice to meter the words may be  
required but the figure is interesting and con-  
ventional. Recorded quite slow. Rating: ☆☆☆

### DARKTOWN STRUTTERS BALL — Hi-Hat 317\*

Key: B flat      Tempo: 128      Range: High HD  
Caller: Walt Jessup      Low LB  
Music: Standard 4/4 — Trumpet, Banjo, Piano,  
Drums, Bass Guitar

**Synopsis:** Complete call printed in Workshop

**Comment:** Music is played in a 4/4 blues version  
of the tune. Dance patterns are easy but inter-  
esting. Lyrics are well chosen. Recorded a bit  
toward the high side but most callers will be  
able to reach the highest note. Rating: ☆☆☆

### ALL BY MYSELF — Blue Star 1757

Key: B flat      Tempo: 127      Range: High HC  
Caller: Marshall Flippo      Low LD  
Music: Standard 2/4 — Clarinet, Vibes, Piano,  
Bass, Drums, Guitar

**Synopsis:** (Break) Allemande — do sa do — ladies  
promenade — box the gnat — gents prome-  
nade — swing — allemande — promenade.  
(Figure) Heads box gnat — right hand star —  
gents reach back, box the flea — left hand star  
— corners right and left thru — dive thru —  
right and left thru — pass thru — swing corner  
— promenade.

**Comment:** Interesting dance patterns with good  
timing and meter. Tune is easy to sing and  
music is quite usable. Rating: ☆☆☆

### WISHFUL THINKING — MacGregor 1065

Key: D      Tempo: 127      Range: High HB  
Caller: Vera Baerg      Low LB  
Music: Western 2/4 — Guitars, Accordion, Piano,  
Drums, Bass

**Synopsis:** (Break) Four ladies chain — circle — roll  
away — circle — roll away — grand right and  
left — do sa do — swing — promenade. (Fig-



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ure) Heads promenade half way — lead right, circle four to a line — pass thru, wheel and deal — double pass thru — first left, next right — right and left thru — square thru — corner swing — promenade — swing.

**Comment** A good tune and well played music. The dance patterns are fast moving and timing is good. Rating: ☆☆☆

#### THIS OLD RIVERBOAT — Grenn 12072

Key: F Tempo: 128 Range: High HC  
Caller: Johnny Davis Low LC  
Music: Standard 2/4 — Banjo, Piano, Guitar, Drums, Bass

**Synopsis:** (Break) Circle — allemande — partner right — men star left — star promenade — girls backtrack — do sa do — allemande — promenade — forward and back. (Figure) Four ladies chain — chain back — ladies back to back in center — men promenade outside — partners do paso — corner box the gnat — do sa do — allemande — promenade.

**Comment:** A novelty tune and standard patterns with good timing. The tune is not easy to learn and will take practice to get words metered to the music. Rating: ☆☆☆

#### JUST BECAUSE — Prairie 1007

Key: G Tempo: 128 Range: High HB  
Caller: Al Horn Low LD  
Music: Western 2/4 — Guitar, Accordion, Drums, Bass

**Synopsis:** (Break) Walk around corner — see saw partner — men star right — allemande — right and left grand — do sa do — swing — promenade. (Figure) Head ladies chain — chain back — side ladies chain — chain back — allemande

### CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-April.

#### SINGING CALLS

Cocoanuts	Sets in Order 150
Island in the Sun	Grenn 12067
Do What You Do Do Well	MacGregor 1060
Honey Love	Blue Star 1752
Pass Me By	MacGregor 1064

#### ROUND DANCES

Tennessee Waltz	Windsor 4700
Ruby Ann	Belco 210
Let Me Call You	Jewel 121
Sweetheart	
Whispering	Hi-Hat 807
(Four tied for fifth place)	



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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page



left corner — allemande right partner — swing corner — promenade. (Alternate Figure) Heads square thru — do sa do — ocean wave and balance — men run — bend the line — square thru  $\frac{3}{4}$  — swing corner — promenade.

**Comment:** This is the same dance that has been done to this tune for many years. It does come with an alternate figure for more contemporary dancing. Rating: ☆

**SAY SOMETHING SWEET — Blue Star 1759\***

**Key:** E flat **Tempo:** 127 **Range:** High HD  
**Caller:** Marshall Flippo **Low LB**  
**Music:** Standard 2/4 — Clarinet, Vibes, Piano, Saxophone, Guitar, Drums, Bass

**Synopsis:** Complete call printed in Workshop

**Comment:** A real Flippo smoothie with excellent timing, interesting patterns and a good tune. Rating: ☆☆☆+

**I LOVE YOU MORE AND MORE EVERY DAY — Windsor 4841**

**Key:** G **Tempo:** 125 **Range:** High HC  
**Caller:** Bruce Johnson **Low LD**  
**Music:** Standard 2/4 — Clarinet, Guitar, Piano, Bass, Drums, Accordion

**Synopsis:** (Break) Four ladies chain  $\frac{3}{4}$  — ladies chain  $\frac{3}{4}$  — allemande new corner — turn partner right — men star left — star promenade — men back out full turn — four ladies chain — promenade. (Figure) Heads separate — go half around — star thru — half square thru — swing thru — boys run — wheel and deal — swing corner — allemande — promenade.

**Comment:** Music is well played and tune is smooth. The dance patterns have excellent meter and timing. The figure may require a walk thru but sharp dancers will do it. Rating: ☆☆☆+

**WHEN THE WHIPPOORWILL SINGS — Blue Star 1760**

**Key:** C **Tempo:** 130 **Range:** High HC  
**Caller:** Marshall Flippo **Low LC**  
**Music:** Western 2/4 — Guitar, Banjo, Piano, Violin, Drums, Bass, Accordion

**Synopsis:** (Break) Circle — allemande — swing — men star left — do sa do — allemande — do sa do — promenade. (Figure) Heads square thru — box the gnat, pull by — partner left —

ladies star  $\frac{3}{4}$  — allemande — do sa do — swing corner — promenade.

**Comment:** A lively instrumental with a slight Hoedown flavor. The dance is well timed, fast moving and conventional. Rating: ☆☆☆+

**I'VE GOT A TIGER BY THE TAIL —**

**MacGregor 1066**

**Key:** B flat **Tempo:** 126 **Range:** High HB  
**Caller:** Don Stewart **Low LA**  
**Music:** Western 2/4 — Accordion, Guitar, Piano, Banjo

**Synopsis:** (Break) Allemande — box the gnat — pull by, corner swing — circle — roll away — weave — do sa do — allemande — promenade. (Figure) Head ladies chain — heads up and back — half square thru — do sa do to an ocean wave — rock it — swing thru — box the gnat — men circulate — swing — promenade.

**Comment:** A currently popular country tune and good, lively music. Dance patterns are fast moving and contemporary. Callers can fake the low note. Rating: ☆☆☆+

**BYE BYE BLUES — Swinging Squares 2327**

**Key:** A flat **Tempo:** 125 **Range:** High HC  
**Caller:** Bill Saunders **Low LC**  
**Music:** Western 2/4 — Violin, Guitar, Drums, Piano, Bass

**Synopsis:** Circle — allemande — weave — do sa do — swing — men star left — right to partner — allemande — promenade. (Figure) Ladies chain — heads star thru — pass thru — do sa do — ocean wave — 8 circulate — balance — 8 circulate — right and left thru — dive thru — pass thru — swing — promenade.

**Comment:** Music is quite usable and tune is an old familiar standard. Recorded at a slow tempo but dance is quite busy. Word meter of dance has many more words than the original song but callers should have no trouble fitting them to the music. Rating: ☆+

**PASS ME BY — MacGregor 1064\***

**Key:** C **Tempo:** 128 **Range:** High HC  
**Caller:** Bob Van Antwerp **Low LG**  
**Music:** Standard 6/8 — Accordion, Celeste, Piano, Guitar, Drums, Bass

**Synopsis:** Complete call printed in Workshop

**Comment:** Excellent tune and good music played



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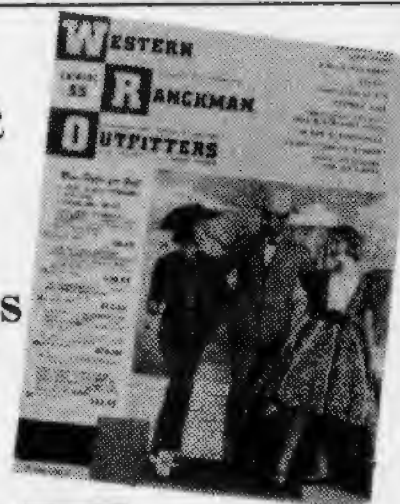
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Music By FRANK MESSINA AND THE MAVERICKS



## LAST MONTH'S RELEASES

### FLIP INSTRUMENTALS

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in a 6/8 march time. Tune does have extra wide voice range and some callers will have to fake the lowest notes. Word meter and timing is good. Rating ☆☆☆

### GOOD CLEAN FUN — Bogan 1183

Key: B flat      Tempo: 130      Range: High HD  
Caller: Joe Robertson      Low LC

Music: Western 2/4 — Guitar, Piano, Banjo, Drums, Bass

Synopsis: (Break) Walk around corner — partner swing — circle — allemande — allemande thar — shoot star full around — pass corner, allemande, promenade. (Figure) Heads square thru — face sides, star thru — right and left thru — do sa do — pass thru — face partner — alle-

mande — do sa do partner — swing corner — promenade.

Comment: Lively music and a good tune that is interesting but may take a little practice to learn. A bit toward the high side but most callers will handle it easily. Conventional patterns and good meter. Rating: ☆☆

### ROUND DANCES

### JUST AROUND THE CORNER — Windsor 4703

Music: (Bernabei) Saxophones, Trumpet, Piano, Drums, Bass, Guitar

Choreographers: Kay and Forrest Richards

Comment: Good lively music and excellent recording quality. The dance patterns are fast

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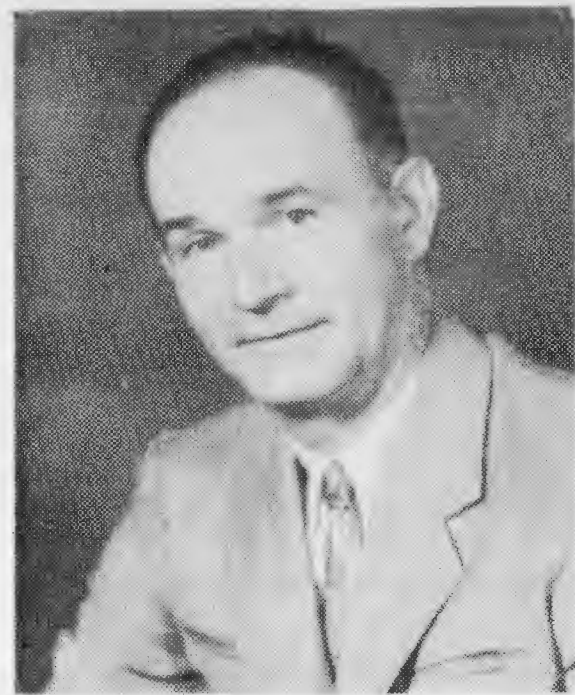




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moving but not difficult. A 32 measure dance with no repeats except that the first and last halves of the dance have identical last four measures.

**GOLDIE'S WALTZ** — Flip side to the above  
**Music:** (Rhythmates) Violin, Piano, Drums, Bass, Accordion, Organ, Vibes  
**Choreographers:** Ev and Amy Kuhn  
**Comment:** A medium fast waltz using standard steps. 8 measures are repeated.

**SPRINGTIME — Top 26008**

**Music:** (Russal) Trumpet, Saxophones, Piano, Guitar, Drums, Bass  
**Choreographers:** Hal and Dot Chambers  
**Comment:** A medium fast waltz with excellent

music. The patterns are not difficult but the dance has no sections repeated. 32 measures long.

**JUST IN TIME** — Flip side to the above

**Music:** (Russal) Saxophones, Trumpet, Piano, Drums  
**Choreographers:** Blackie and Dottie Heatwole  
**Comment:** A lively rhythm dance in two-step rhythm. Some sections are repeated. The routine is a fun dance but not for the novice.

**HOT TODDY — Hi-Hat 814**

**Music:** (Leahy) Piano, Organ, Trumpets, Guitars, Drums, Bass, Saxophone, Clarinet  
**Choreographers:** Dot 'n Date Foster  
**Comment:** A rhythm dance to excellent music.

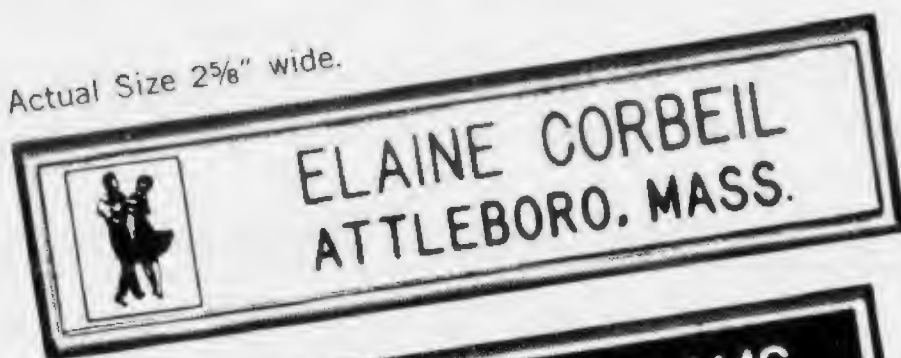
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2nd BADGE	<b>LETTERING</b>				
	2nd Line				
	<b>LETTERING COLOR:</b>	<input type="checkbox"/> White letters on black background <input type="checkbox"/> Black letters on white background			
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Although several parts are repeated and the basic pattern appears many times the dance is not for the novice.

**STRUTTERS TWO-STEP** — Flip side to the above

**Music:** (Barduhn) Trumpet, Banjo, Piano, Guitar, Bass, Drums

**Choreographers:** Chuck and Betty Moore

**Comment:** A real easy two-step to an old standard done in blues style music. A 20 measure routine with 8 measures repeated.

**BUBBLES — Jewel 132**

**Music:** (Jewel Men) Piano, Trumpets, Banjo, Drums, Bass, Saxophone

**Choreographers:** Ralph and Jeanette Kinnane

**Comment:** The tune is "I'm Forever Blowing Bubbles" and the music is quite adequate. The

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August 5-6-7th, 1965

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For information write Chairmen:

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**P. O. Box 721**

**Bandon, Oregon**

routine has 8 measures repeated and though it is not for the novice it is not difficult.

**RED ROSES FOR A BLUE LADY** — Flip side to the above

**Music:** (Jewel Men) Piano, Trumpets, Bass Guitar, Saxophones, Drums

**Choreographers:** Ralph and Jeanette Kinnane

**Comment:** Music that is danceable and a two-step routine that has several interesting parts. The

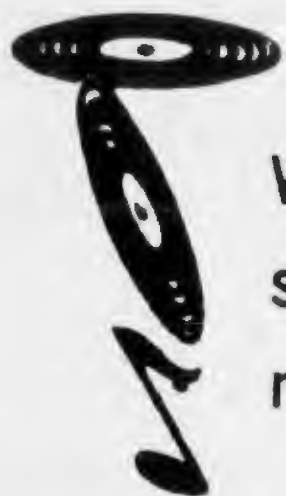
### **HOEDOWNS**

**BOOGIE BEAT — Rockin' A 1325**

**Key: C**

**Tempo: 128**

**Music:** (Whirlwinds) Violin, Drums, Bass Guitar, Accordion  
(Still more on page 66)



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BOB PAGE

### BOB PAGE

- SIO LP 4010 PAGING BOB PAGE



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**BLAY'S HOEDOWN** — Flip side to above

**Key: A**

**Tempo: 132**

**Music:** (Whirlwinds) Violin, Drums, Bass, Accor-  
dion

**Comment:** Traditional hoedowns with a swinging  
rhythm. Drum beat is exceptionally heavy.

Rating: ☆+

(Date Book, continued)

May 15—6th Ann. Cenla Square Dance Fest.  
Convention Hall, Alexandria, La.

May 15—6th Tulip Time Fest. Square Dance  
West Ottawa H.S. Gym, Holland, Mich.

May 15-16—Illinois Callers Assn. Annual Swing  
Ding, Allerton Park, Monticello, Ill.

May 16—Michigan S/D Leaders Spring Fest.  
Cobo Hall, Detroit, Mich.

May 17—Denver Area Council Fun and Frolic  
Dance, Denver, Colorado

May 21-22—Maverick Club Spring Roundup  
Sunrise Shopping Ctr., Casper Wyo.

May 21-23—12th Ann. California State S/D  
Convention, Fairgrounds, Bakersfield, Calif.

May 22—Twirling Eagles Night Owl Dance  
Waterloo, Iowa

May 23—IDA State Festival  
Indiana Roof, Indianapolis, Ind.

(Please turn to page 68)



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- 8188 Goin' Down the Road
- 8191 When the Roses Bloom Again
- 8198 Lonesome Square
- 8018 Arkansas Traveler / Corners of the World
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(Date Book, continued)

- May 23—Mid Atlantic States—N.Y. World's Fair United States Pavilion, Fair, L.I., N.Y.
- May 28-29—18th Valley of the Sun S/D Fest. Del Webb Townhouse, Phoenix, Ariz.
- May 28-30—Oglebay Inst. S/ & F/D Camp Oglebay Park, Wheeling, W. Va.
- May 28-30—First Illinois State S/D Convention Conrad Hilton Hotel, Chicago, Ill.
- May 29—Centennial Hoedown Club Spring Jamboree, Natl. Guard Armory, Sault Ste. Marie, Mich.

- May 29—CKSDA Guest Caller Dance City Audit., Great Bend, Kansas
- May 29—Cannonaders Sixth Gettysburg S/D Roundup, Student Union Bldg., Coll. Campus, Gettysburg, Pa.
- May 29—Burnett Co. Centennial S/D Jamboree H.S. Gym, Grantsburg, Wisc.
- May 29-30—2nd Ann. Olympia Area Mem. Day Camporee, Lac-a-Do Hall, Olympia, Wash.
- June 4-5—Colorado State Square Dance Festival Denver City Auditorium, Denver, Colorado

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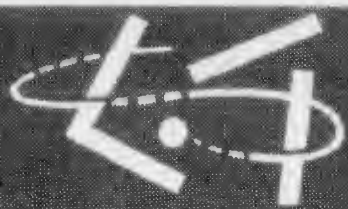
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## EXPERIMENTAL LAB

*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

**T**WO LADIES CHAIN — take a full turn and face out." How many different ways are there to achieve the same end results with existing basics? Perhaps there are quite a few. At any rate, Ed Hollow, with his square dance checkers, worked out the following movement which has seen considerable service in the last few months. You might like to try it out. Here is the way it goes.

### SWAP AROUND

By Ed Hollow, Calimesa, California

**Two facing couples. The two ladies move forward to take the place of the opposite man. While the women are moving across, the two men execute a half right face or clockwise turn to take the place of their partner and face out. The two ladies merely step up into place beside the waiting man.**

In our experimental workshop we have two facing couples (1). As each lady starts to move directly across, the two men begin their forward motion (2) and turn slowly in approximately four steps (3) until at the end of the fourth step the movement is completed and the couples are now back to back, facing out and partners changed. Check with the Workshop, page 39, for some examples of Swap Around and do some experimenting for yourself.

*Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.*



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